

Saturday 14 May 2016

Amateur photographer



Nikon D5 field test

We give Nikon's new flagship DSLR to a wedding pro. Is it worth the investment?

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Lo-Fi photography

The joy of Holgas,
Lomos and
toy cameras

Benjamin Von Wong

The story behind his
underwater fantasy
shoot – with real sharks!

Steve McCurry

The **National Geographic** legend talks
about his life, work and **love of India**



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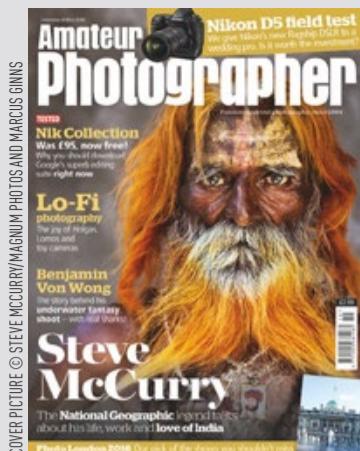
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Nikon D5 field test
Nik Collection
Lo-Fi photography
Steve McCurry
The National Geographic Award
Photo Knowhow 2008 Our pick of the photos you shouldn't miss

In this issue

10 Back to basics

Relax, go with the flow and let low-tech gear stimulate your creative juices, says Steve Gosling

20 McCurry's India

National Geographic and Magnum Photos legend Steve McCurry talks to AP Editor Nigel Atherton about his work and his love of the Indian subcontinent

29 Photo fever

We look at the highlights of this year's Photo London international photography fair to be held on 19-22 May

32 Photo insight

Benjamin Von Wong recounts the challenges he faced to produce his stunning underwater shot of one model's encounter with sharks

36 Appraisal

Expert advice and top tips on improving your pictures from Damien Demolder

42 Nikon D5

Professional wedding photographer Ed Godden puts the Nikon D5 to the test to find out if it's a worthy stand-in substitute for his pair of D750 DSLRs

51 Google Nik Collection

Rod Lawton tests a suite of premium image-editing plug-ins that has just been made free to download and use

Regulars

3 7 days

17 Inbox

34 Reader Portfolio

38 Accessories

55 Technical Support

82 Final Analysis



If I could swap lives with any photographer, Steve McCurry would be high on my shortlist. His career with *National Geographic* has taken him all over the world. That iconic magazine, with its yellow border, has always represented the pinnacle of photography for those fascinated with our planet, and the flora, fauna and people who live on it. It also provided the spark that first ignited my passion for travel and my desire

to be a photographer. Indeed, it was an old feature that *National Geographic* ran on Rajasthan, India, more than 30 years ago, that made me want to visit that country. I've visited around 70 countries since then but, like Steve, I find India the most fascinating.

If you haven't been yourself, perhaps our interview with him on pages 20-25, and his stunning images of the Indian subcontinent, will inspire you to go – or to buy the book.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



Aerial View by Richard Crook

Canon EOS 5D Mark III, 70-300mm, 1/125sec at f/9, ISO 250

This image was uploaded to our Flickr pool and comes from reader Richard Crook.

'I currently have scaffolding up as my house is being re-rendered,' says Richard. 'At the time of this shot, I was meant to be helping my father-in-law repaint the chimney. But it was the late afternoon and the red kites were circling around. I thought the added height on the scaffolding would give me a

different perspective and get me a little closer, so I grabbed my camera and went to the top.'

'However, by the time I got up there with my camera the kites had flown off. But then I noticed a couple of birds flying around the chimney stack and the television aerial next door. I had initially composed the shot differently, but saw this composition when I was playing around in Lightroom.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Phone support

A gadget designed to allow a camera phone to be hooked up to any photographic support and attach an LED light has been launched by Manfrotto. Marketed as a 'universal smartphone clamp', the Manfrotto TwistGrip, made of aluminium, features a $\frac{1}{4}$ in thread adapter, plus a cold shoe to allow for a lighting connection. It costs £39.95. For full details visit www.manfrotto.co.uk.



Jessops opens 51st store



© NIGEL AHERTON
Jessops has boosted its store portfolio to 51 by opening a new shop in Brighton, East Sussex. Jessops CEO Neil Old said: 'We've managed to secure a great location and a strong team.' The new shop is located at Unit 1B, 1 North Street Quadrant, Brighton BN1 3GJ.

Pixar mission made possible

A clever cameraphone grip that gives iPhone users 'DSLR' control using sound-wave connectivity has been made possible after raising \$60,000 more than its \$100,000 funding target. The Pictar, which promises to put controls familiar to DSLR users at their fingertips, has had more than 1,500 backers on Kickstarter. For further details visit the Pictar Kickstarter project website.



Oll Lansley added 7 new photos — at 9
20 April at 12:49 · London · 4k

Ok Facebook - Time to earn your keep... I have a old armchair from a flea market in Brockley. I old photo album containing literally an entire life! If you could, please share these pictures and if a (and what a dude- check out those socks- hero) This is someone's history and I would love to get



Photo mystery solved

A man has traced the owner of a photo album found hidden under the seat of a chair bought at a flea market in Brockley, London, after an appeal on Facebook. Oli Lansley tracked down Noel Douglas, who is pictured in the album with family and friends in the 1960s and '70s. Oli's Facebook appeal was shared more than 50,000 times.

Amateur film festival winner

An amateur filmmaker has won a Nikon D810 DSLR for her film about the US 911 emergency phone line. Cécile Ragot, from France, defeated over 550 budding moviemakers to win the Nikon European Film Festival with her film *Not A Pizza Order*. Entrants were asked to create a film of up to 140 seconds on the theme 'Everyday Moments'. Award-winning film director Asif Kapadia (pictured right) said it was 'incredibly powerful'.



WEEKEND PROJECT

Candid food photography

Don't assume the winning food photography images are always carefully lit close-ups of gourmet dishes. Often, it's the personalities and environment that create interesting images. You don't need to head to exotic locations, either. There are street-food outlets and markets in most cities, while many towns have cafés or restaurants that will welcome publicity shots. Chefs often make great subjects; think of Bob Carlos Clarke's images of Marco Pierre White.

You can get more inspiration when we look at the winners of the 2016 Pink Lady Food Photographer of the Year contest in AP 11 June, but in the meantime here are some tips to help you take great food shots.

1 Research food-related locations and get familiar with the area and people. David Griffen, who won an award for his street-food image from Kuala Lumpur, visited the area several times; locals were used to him and forgot he was there.

2 While you don't need to have direct eye contact with your subject, it makes the viewer feel engaged. Ensure you aren't shooting the back of the cook's head, and watch out for background distractions and clutter.

BIG picture

Asghar Khamseh declared overall winner in professional category

 While the 2016 Sony World Photography Awards Professional category included an impressive array of images, Iranian photographer Asghar Khamseh took the top prize with his harrowing but beautifully executed series showing the victims of the prevalent trend of acid throwing.

'The violent act of acid throwing is primarily against women and children,' says Asghar. 'The motivation to commit this type of violence is cultural destitution and intolerance, and happens in situations such as family conflicts, a rejected marriage proposal, revenge and divorce requests. In addition to the physical and psychological damage, victims are faced with the experience of social stigma, blame and socially unpleasant tags.' To learn more, visit www.worldphoto.org.

Words & numbers

If you want to be a photographer, first leave home

Steve McCurry
American photojournalist

30 thousand
Number of images submitted to the Pink Lady Food Photographer of the Year since its launch in 2011

SOURCE: PINK LADY FOOD PHOTOGRAPHER OF THE YEAR



3 It's important to convey a sense of place, if possible. Include signs and other elements that communicate where you are. Convey the heat and stress of the kitchen, and the colourful personalities of the staff.

Street-food markets offer a range of interesting subjects to shoot

4 When shooting street food at night, be careful with exposure and focusing. Also, since most cooks don't stay still for long, switch to continuous AF mode so your camera can track their movements.



The Kumamoto quakes have hit camera production

Camera makers shaken by Japan earthquakes

IT HAS been a torrid few weeks for Japanese cameras makers, who warn that the devastating earthquakes that struck in April will affect production. The quakes affected Kumamoto, a region regarded as a manufacturing hub for companies including Nikon, Canon, Sony and Panasonic. At least 42 people have been reported killed and about 3,000 injured.

A statement released by Nikon on 20 April read: 'The suppliers of parts for Nikon products, such as digital cameras with interchangeable lenses, interchangeable lenses and compact digital cameras... were affected by the series of earthquakes that started on 14 April in Kumamoto Prefecture in Japan, and this will inevitably impact our production and sales.'

Canon told AP that it has been forced to halt production of some products owing to the effect of the earthquakes on infrastructure and on the companies that supply Canon with parts. However, in a statement, it stressed there were no serious injuries to Canon employees or their families, and no significant damage to the company's building or facilities. Canon says the current effect on the company's business is 'minimal', although the future is still being assessed.

Panasonic said the factories supplying components for its digital-imaging products were also damaged. A Panasonic spokesperson told AP: 'As the entrance to the factories is not yet permitted, the schedule to restart operations is still unclear.'

On 2 May, Fujifilm said it had resumed operations, although on a limited basis. It expects a return to full production by the end of the month.

Sony confirmed that its main site for image-sensor manufacture, the Kumamoto Technology Centre, was damaged by the earthquakes, as was a semiconductor plant. 'In addition, the earthquakes have caused damage to the manufacturing facilities of certain third-party suppliers of components to Sony, the impact of which on Sony's business operations is currently being evaluated,' the firm stated.

Nikon confirmed that its new DL models are affected



Technical glitch strikes premium Nikon compacts



In a double blow, Nikon has confirmed that technical problems have forced it to delay the release of its flagship DL compacts, the production of which was also hit by the Kumamoto earthquakes. The cameras affected – each boasting 4K video – are the Nikon DL 24-85 f/1.8-2.8 (pictured above), Nikon DL 18-50mm f/1.8-2.8 and Nikon DL 24-500 f/2.8-5.6. Nikon blamed 'serious issues with the integrated circuit for image processing' on all three models. Nikon has yet to confirm a revised release date for these cameras, which were announced in February in a bid to shake up the high-end compact camera market and expected to go on sale in June.

Nikon has also pulled back the launch of the Coolpix A300, B500, A900 and B700, and delayed its KeyMission 360 action camera, to allow more time for 'software adjustment'. However, a Nikon UK spokesperson confirmed that the Nikon D500 DSLR went on sale at the end of April, escaping further delay.



Moon lens sold for stellar price

THE 500mm f/8 Zeiss lens that was used on an Apollo moon mission in 1971 has fetched around £315,000 at an auction. The Zeiss Tele-Tessar was used to take almost 300 photos of the lunar surface and to capture images in orbit. The 1ft/30cm-long lens was specially adapted to include rotational segments in the centre, so that focus and aperture could be controlled using the pressurised gloves of the spacesuit worn by astronaut Dave Scott.

'After the mission, Scott received the lens from NASA as a memento and it has been in his personal collection since that time,' said a spokesman for RR Auction, which is based in Boston, USA.

Attached to a Hasselblad camera, the 500mm f/8 Zeiss Tele-Tessar lens was used on four missions to the lunar surface.



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© MARK BENHAM

Brit wins top prize at Food Photographer of the Year

THIS year's top prize at the Pink Lady Food Photographer of the Year has been won by British photographer Mark Benham.

Mark's photograph 'Flour Frenzy' (above) triumphed over more than 7,000 images and films to make him the second Briton to take this prestigious title in the competition's five-year history. His winning photo also topped The Philip Harben Award for Food in Action category.

This is Mark's second success in the contest, the first being in the Food for

Celebration category last year. Restaurant critic Jay Rayner, who chaired the judging panel, said Mark's shot of a baker kneading dough has 'a lovely structural element to it'.

Mark, who switched to photography after a career as a graphic designer, received his award at a ceremony held at the Mall Galleries in London attended by 400 guests. This year's judging panel included AP Editor Nigel Atherton and photography dealer Chris Beetles.

On his website, Mark adds: 'I search for images

that tell engaging stories and capture the essence of what I see, whether it's documenting the work of the charity People Against Poverty, olive harvesting in Tuscany or covering events in the UK and abroad.'

In 2011, Caroline Kenyon launched Food Photographer of the Year armed with a desire to see 'this wonderful and vibrant sector of photography given the recognition it deserves', and after two decades of commissioning photography.

For further details, visit pinkladyfoodphotographeroftheyear.com.

No LCD screen on new Leica M-D

LEICA has confirmed the launch of the Leica M-D, the first serial-production digital M to be made without an LCD screen. Expected out in May and priced £4,650, the 24-million-pixel Leica M-D (Typ 262) is the fifth camera in the Leica M line-up. In technical terms, the Leica M-D is based on the Leica M (Typ 262).

Leica UK managing director Jason Heward said: 'With the exclusion of the ubiquitous LCD screen, photographers must return to the principles of photography when shooting.'

There is neither live view nor video recording, and this is not the first Leica

digital camera to lack a monitor, but it is the first production model.

In 2014, Leica released a 'special-edition' M to celebrate 60 years since the birth of the first M-system camera.



The back of the Leica M-D features an ISO sensitivity dial instead of an LCD monitor

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

LONDON



Magical Surfaces: The Uncanny in Contemporary Photography

This is an exploration of the uncanny through the work of seven photographic artists from two generations: Sonja Braas, David Claerbout, Elger Esser, Julie Monaco, Jörg Sasse, Stephen Shore and Joel Sternfeld.

Until 19 June, parasol-unit.org

FIFE



RPS Scottish Region Exhibitions

Scottish RPS members submit their best work to Rothes Square, Glenrothes, Fife, hoping they will be among the 40 chosen for the final exhibition.

Until 21 May, rps.org/regions-and-chapters/regions-scotland/events

LIVERPOOL



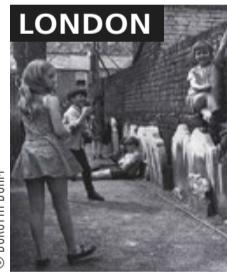
Open 2: Pieces of You

Six artists, including photographer Peter Iles, explore how we gather and make meaning of experiences. The exhibition offers new ways of experiencing and thinking about photography.

Until 5 June, www.openeye.org.uk

Dorothy Bohm: Sixties London

LONDON



This exhibition showcases fascinating images of London in the 1960s. The focus ranges from schoolchildren to young adults and market traders. To escape the threat of Nazism, Bohm came to the UK in 1939 from East Prussia with her father's Leica camera.

Until 29 August, jewishmuseum.org.uk/dorothy-bohm

Landscape and Street at Clifton Cameras

Time's running out for Fuji fans to book for this course at Clifton Cameras in Dursley, Gloucestershire, led by two 'Fujiholics' – street photographer Matt Hart and landscape shooter Paul Sanders. Tea, coffee and lunch are included, and a mini bus provided for the 'landscape' bits.



GLOS

28 May, 8.30am-5.30, £139.99, www.cliftoncameras.co.uk/Landscape-and-Street-Event



Viewpoint Lars Rehm

Huawei should let the innovative camera in its P9 smartphone do the talking and not the premium badge on the device's backplate

The P9 is Huawei's brand-new flagship smartphone and its built-in camera is unusual in more than one way. First, there is the technology side to consider. The P9 comes with a dual-camera concept that we haven't seen on a smartphone before. There are two camera modules, each with a 12-million-pixel resolution. One captures images on a conventional RGB sensor, while the other uses a monochrome sensor that does away with the colour filter array and can therefore record better detail.

In simple terms, by using a clever software algorithm to combine the colour information from the RGB sensor with the monochrome chip's superior detail, the P9 can, at least in theory, produce image output that shows better detail and lower noise levels than its rivals' conventional cameras.

I haven't had a chance to test the P9 yet but first samples look promising, and even if final image quality turns out not to be as great as expected Huawei deserves some kudos for being the first major manufacturer to take this innovative approach. With limited space in smartphone bodies preventing the use of larger sensors, this concept could take mobile imaging to the next level.

There is something else unusual about the P9 camera, though: its branding. Next to the camera lens on the phone's backplate you'll find a Leica Summarit badge, suggesting the German manufacturer of exclusive photo gear has had some major input in the development



'Leica users will hate their cherished badge on a mobile phone no matter how innovative it is'

and production of the P9 camera and lens.

However, digging a little deeper reveals that Leica has neither designed nor is it manufacturing the P9's camera. It has simply certified its design. That's not too much of a surprise, as most photographers would associate Leica with outstanding craftsmanship and superior optical design, but not so much with innovation in the digital field. At the end of the day it's probably fair to assume that

Huawei has simply paid a decent amount of money for being allowed to put the Leica name on its device – but not the famous red dot!

This is not unprecedented. Other mobile manufacturers have used Zeiss or Schneider Kreuznach branding in an effort to boost the credibility of their camera offerings. However, in the case of the Huawei P9 it seems especially inadequate. Leica users will hate the idea of their cherished Leica badge adorning a mobile phone, no matter what brand or how innovative it is. Meanwhile, most Huawei customers probably have only a vague idea of what the Leica brand represents in the camera world.

So, Huawei, great job on the camera design, but let the images speak for themselves, and worry less about badges.

Lars Rehm is a freelance photographer and writer contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes but nowadays he captures the majority of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



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The Documentary Impulse

by Stuart Franklin, Phaidon, £19.99, hardcover, 216 pages, ISBN 978-0-71487-067-0



THERE has perhaps never been such a powerful image of defiance as that of Stuart Franklin's 1989 photograph of a lone student standing against the might of a military tank in Tiananmen Square, Beijing, China (above). Now, the Magnum photographer has taken on the task of exploring our drive to document the world and the ways we use images in art, literature and science to communicate our feelings about politics, people and cultural history. The book serves not just as a history of documentary, but it also explores the psychological need that lies behind it – curiosity, rage, the desire for reform and the almost primitive need for ritual. Franklin also takes time to explore how the documentary genre has changed as the parameters of technology and people's access to it have shifted. Through this, the author is able to suggest where the future of the recorded image lies. This book of theory and practice is a volume that requires in-depth investigation and meditation, and is highly recommended. ★★★★★

Mastering Exposure

by David Taylor, Ammonite, £19.99, paperback, 176 pages, ISBN 978-1-78145-205-9



THERE are a number of books on technique in the market, as any cursory glance over the photography section at your local bookshop will testify. Many are aimed at the absolute beginner but the difference with this book, from photographer and writer David Taylor, is that it is geared much more towards the experienced amateur photographer. It assumes the reader has a basic grasp of the fundamentals of exposure, and uses this as the book's lead-off to look at how photographers can take their photography to the next level. Subjects such as metering, flash and colour are treated in-depth, and are all accompanied by Taylor's clear advice and illustrative images. While the internet may be close to making books like this redundant, there is still something so much more appealing about a contained physical guide to help you on your way. ★★★★★



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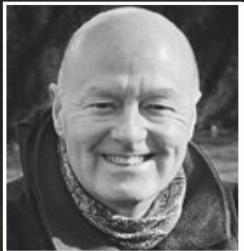
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Steve Gosling

Steve is an award-winning professional photographer who specialises in producing fine-art landscape and travel images. He is an experienced instructor, having run workshops in the UK and abroad, inspiring photographers of all levels from across the world. www.stevegoslingphotography.co.uk

Back to basics

Relax, go with the flow and let low-tech gear stimulate your creative juices, urges **Steve Gosling**

It's great to be a photographer in the 21st century. Available to us is an immense variety of cameras equipped with effective autofocus, reliable metering systems, a wealth of shooting modes and high-quality optics. The technology of the digital age has made it easy for any photographer to get a sharp and well-exposed image.

It's ironic, then, that a growing number of photographers are seeking a back-to-basics approach using simple toy cameras, pinhole cameras, 'vintage' cameras with non-coated optics, and basic 'point and shoot' film cameras. Some are even fitting plastic optics or pinhole converters to their digital cameras.





KIT LIST



▲ Holga HL lens

Available in a range of lens mounts, this features a fixed f/8 aperture.



▲ Loreo Lens in a Cap

As the name suggests, this is a lens cap with an aperture range from f/5.6 to f/64.



▲ Holga starter kit - wide to tele

Coming with an HL lens, this kit features both wide and tele adapters.



▲ Lomography Experimental Lens kit

Kit includes fisheye, wideangle and standard lenses for Micro Four Thirds cameras.



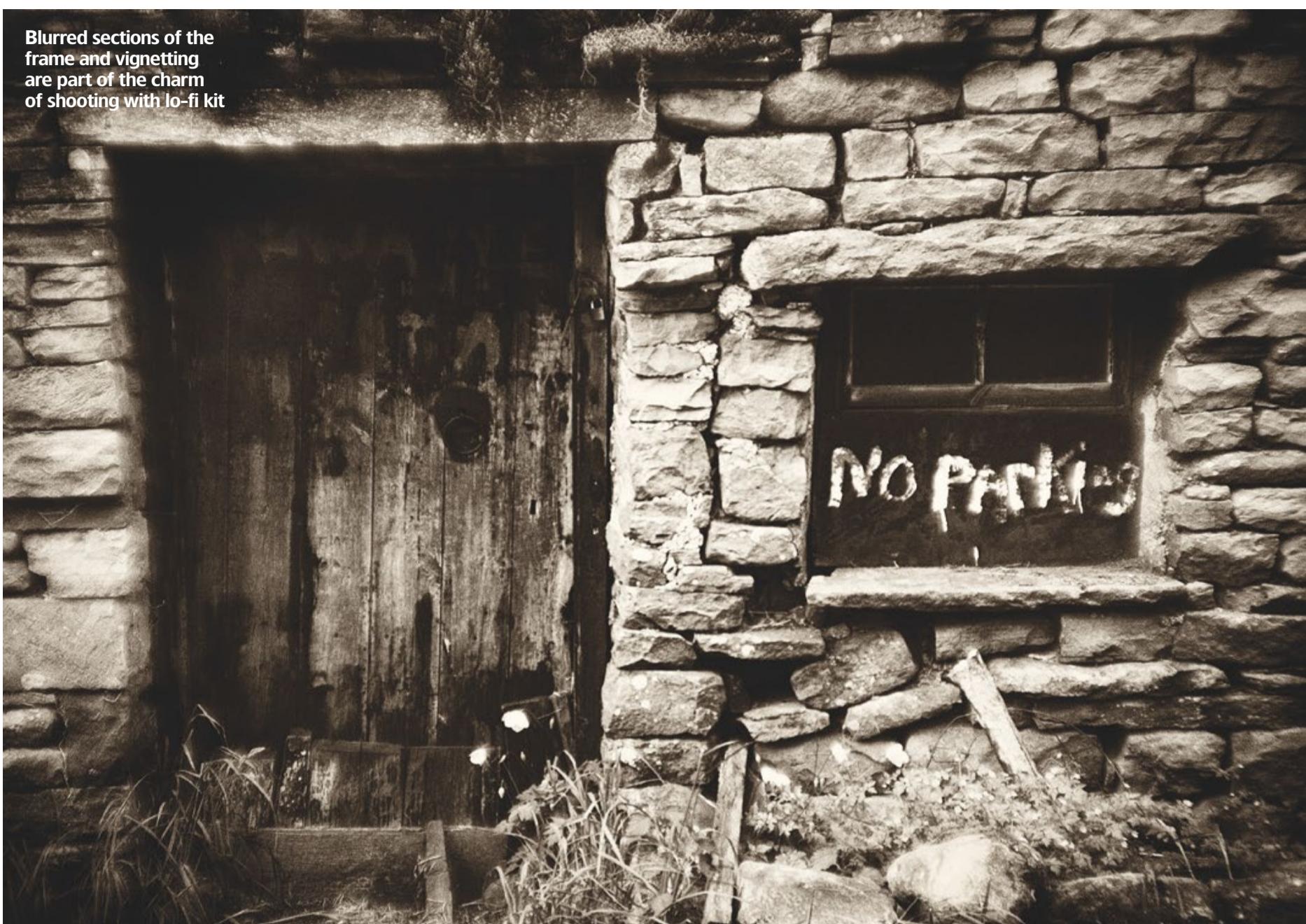
▲ Lensbaby Composer

There's now a choice for focal lengths offering either sweet or edge-blur options.

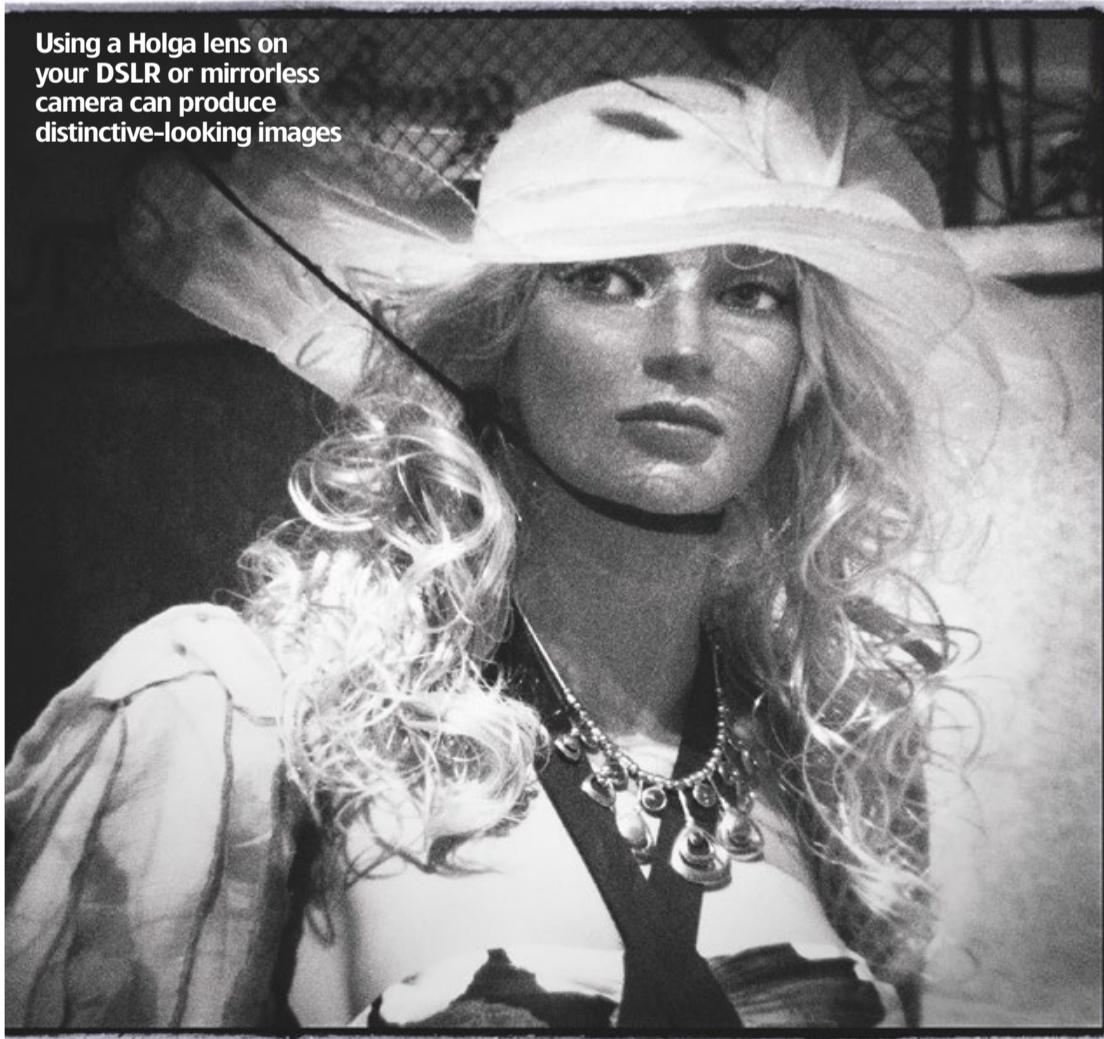
Shunning ultimate image quality and going back to basics can liberate your photography

Technique LO-FI PHOTOGRAPHY

Blurred sections of the frame and vignetting are part of the charm of shooting with lo-fi kit



Using a Holga lens on your DSLR or mirrorless camera can produce distinctive-looking images



Why shoot lo-fi?

The chief attraction of this low-tech approach is that many of these options are relatively cheap, so experimentation doesn't cost a fortune. They also make a welcome change from what some photographers regard as the predictable, clean and sterile images produced by digital cameras.

For example, toy cameras such as the Holga and Diana are popular with fine-art photographers who appreciate the soft, dreamlike images they can produce. Vignetting, blurred images and light leaks are all part of these cameras' appeal. Predictable they are not.

Other alternatives

For those who want more predictability and better build quality, but still seek the low-tech experience, there are alternatives that can be picked up fairly cheaply. Cameras in my collection include a 1940s Czech-made TLR, a couple of Olympus Trip 35s (a 'classic' that is still available on eBay for the cost of a couple of pints of beer), a more recent Olympus XA3 (bought in mint condition from a charity shop for £12) and a refurbished Polaroid SX70 camera. They are all very basic and simple by today's standards, but are capable of producing great images that have their own unique character.

A further step away from the technological sophistication of a digital camera is lensless photography using cameras that produce images without the need for any optic. I am a great fan of

Accepting the technical imperfections of your kit can stimulate your creative juices



pinhole photography and use a camera that is simply a wooden box with a hole in the front – no viewfinder, metering or autofocus options here!

If this sounds too radical for you, then you can dip your toe into the world of lensless photography by getting a body cap converted into a pinhole 'lens' or by buying a Lensbaby which offers a pinhole/zones plate option and fitting these to your latest digital camera. I've also used Holga lenses and simple body-cap optics on my Olympus Micro Four Thirds cameras to give me the best of both low-tech and high-tech worlds.

Advantages

One of the biggest advantages of shooting with relatively inexpensive low-tech equipment is that you're more likely to use it in conditions in which more sophisticated and expensive gear would remain cosseted in a camera bag. I've used my pinhole cameras in pouring rain and had them



A dedicated body-cap lens offers a stripped-down way of shooting

Low-tech photography in the digital age

LO-FI photography doesn't have to be confined to film. For those photographers wedded to the speed, convenience and flexibility of their digital cameras, there are a number of ways to combine the best of both worlds.

It is possible to buy a toy camera lens adapted to fit onto a digital camera to give you that classic blurred and vignetted look, but you won't get the light leaks associated with a classic Holga film camera.

You can also buy a DSLR body cap fitted with a simple plastic optic that has variable apertures. It's called a Loreo Lens in a Cap (www.loreo.com), while Olympus also makes a body-cap lens for Micro Four Thirds cameras.

And don't forget Lensbaby optics and the wealth of options it offers. These include a host of optical attachments that can create soft-focus, toy-camera and vintage-lens looks, among others.

There are a range of lenses, accessories and adapters to turn your DSLR or mirrorless camera into a lo-fi machine



Technique

soaked by incoming waves that caught me unawares, and they have survived.

Also, not being overly concerned about technical perfection – accepting flare, vignetting, soft edges to images, inaccurate exposures, guesswork focusing – and working within the limitations imposed by low-tech gear, can actually stimulate the creative juices. Learning to accept a lack of control, and going with the flow, relaxing and recognising that the unknown and the unexpected are all part of the fun, can be incredibly liberating. I've found that simple equipment like this encourages me to pay greater attention to the image and its inherent qualities, rather than being distracted by the thing being used to capture it.

Match the subject and technique

There are no set rules about what to photograph. In the spirit of flexibility and impulsiveness, try everything; the key is to match technique and subject. For example, in black & white pinhole photography I've found that simple, minimalist images work best, while in colour I look for subjects emphasising bold, graphic shapes. It's obvious that images dependent on texture and fine detail are best not shot with a plastic optic or pinhole camera. Trial and error are the name of the game.

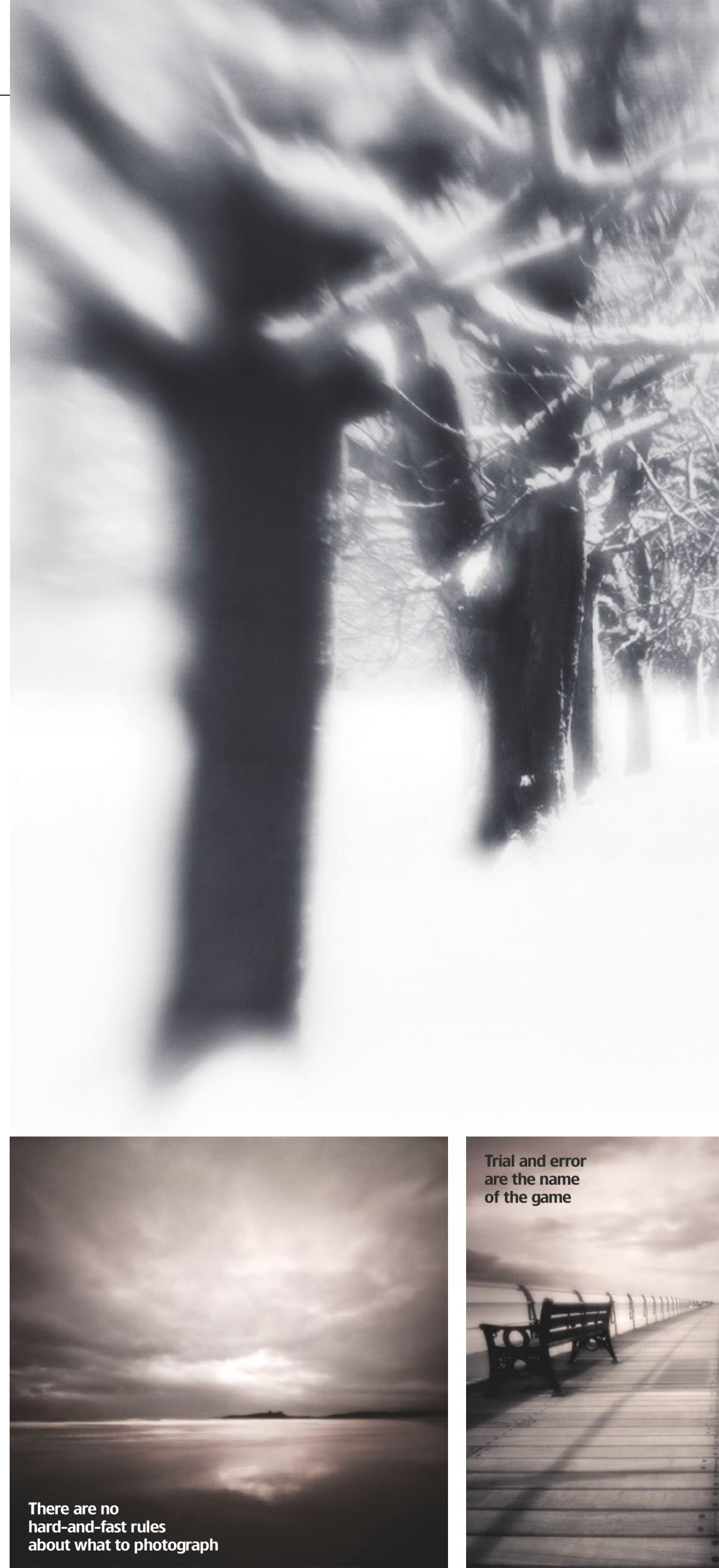
Low-tech photography may appear to be all a bit of fun, and it certainly is. This alone would justify giving it a go, but it can also offer a relatively cheap way to get us out of the creative rut we all find ourselves in from time to time. Lo-fi photography can be just what the doctor ordered to get those creative juices flowing again. You never know, it might lead to a whole new direction for your photography. As I know only too well, once the low-tech bug bites, there's no going back.

AP

Suppliers

The screenshot shows the HolgaDirect website homepage. At the top, there are links for 'FREE Shipping Worldwide for orders over £100!', 'MY ACCOUNT', 'CART 0', 'CHECKOUT', 'CURRENCY GBP - £', and 'Worldwide Shipping'. The main navigation menu includes 'HOME', 'DIGITAL HOLGA', 'PHONE', 'CAMERAS', 'HOLGA KITS', 'FILM', 'ACCESSORY', and 'HELP'. Below this, a section titled 'DIGITAL HOLGA LENSES FOR NIKON SLR/DSLR CAMERAS' is displayed. It features a breadcrumb trail: 'Home > Digital Holga lenses for Nikon SLR/DSLR cameras > Page 1 of 1'. A note states: 'The collection of Holga lenses and Kits designed for use with Nikon cameras.' Five product thumbnails are shown: 'Holga Lens for Nikon DSLR Cameras - HL-N' (from £20.18 GBP, 13 reviews), 'Digital Holga Kitchen Sink Lens Kit' (£89.79 GBP - Sold Out, 38 reviews), 'Digital Holga Ultimate Kit' (£79.39 GBP - Sold Out, 6 reviews), and 'Digital Holga Starter Kit - Close Up And Macro' (£49.42 GBP, 2 reviews). Each thumbnail includes a small image of the lens or kit and its price.

- Maker of some wonderful pinhole cameras:
www.zeroimage.com
- Pinhole cameras, adapters and accessories:
www.pinholesolutions.co.uk
- Holgas and other great lo-fi gear:
www.holgamods.com
- An Aladdin's cave of lo-fi equipment:
shop.holgadirect.com
- Classic cameras (including the Holga, Diana, Lubitel TLR and the Lomo), films, bags, books, magazines – in fact, everything for the lo-tech photographer:
www.lomography.com
- A source of film for Polaroid instant cameras, as well as refurbished cameras and accessories:
uk.impossible-project.com

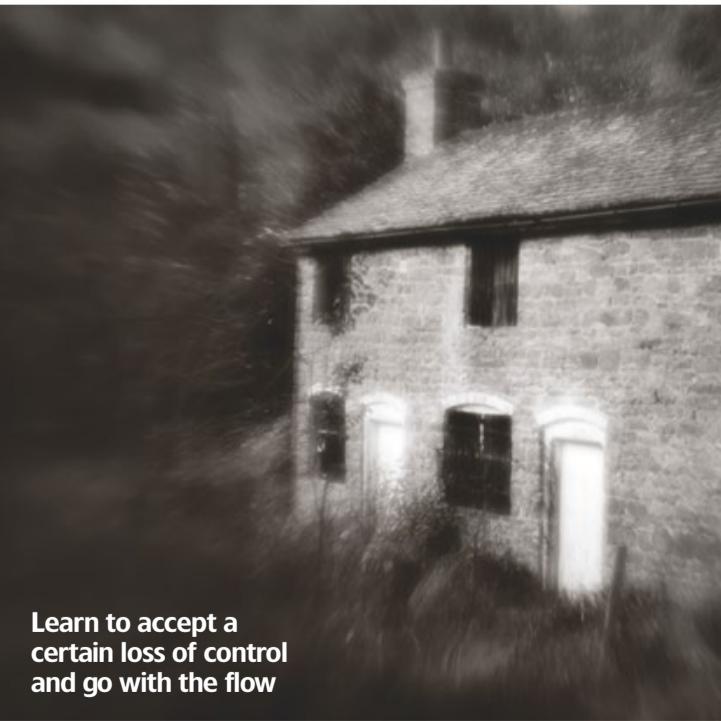




'Lo-fi photography encourages a more playful and relaxed style: spontaneity becomes a way of life'



Learn to accept a certain loss of control and go with the flow

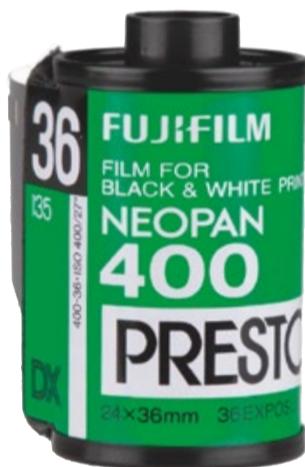


TOP TIPS



Enjoy the freedom

Lo-fi photography encourages a more playful and relaxed approach; spontaneity becomes a way of life. Learn to be less controlled and more experimental. For example, don't frame precisely but, instead, shoot from the hip or from unusual angles. Guess exposure settings and try shooting subjects you wouldn't normally tackle.



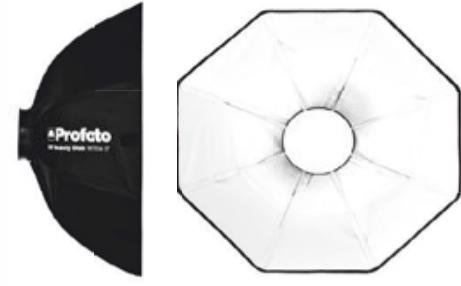
Shoot some film

Give good old film photography a try. Film choices are becoming more limited, but there remain a number of options out there. Process the film at home or use a specialist processing lab to develop and contact-print the films, and then select which negatives to print or scan and work on.



Do it on a budget

Look for cheap cameras and lenses in charity shops, at camera fairs or at car-boot sales. Good-quality second-hand film cameras can be picked up from camera dealers. A lack of demand now means bargains can be readily found.



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LETTER OF THE WEEK

AP 16 April: a glorious issue

I have been an AP reader for decades, and especially since I retired and have more time for photography. I eagerly await Tuesday mornings when I settle down with a coffee to read, absorb and occasionally fulminate against the contents of your magazine. Most weeks, I am awestruck but inspired at the quality of my fellow readers' submissions – over-engaged with and (as my wife protests) over-eager to purchase the new equipment you review. I moan that I can't quite get my head around Martin Evening's retouching tips, but then rage at Professor Newman's oversimplifications. Above all, as I drain the last of my coffee, I prepare myself to vent my spleen at Roger Hicks's observations (and, especially, his prose style).

In short, I find AP entertaining, inspiring, useful and provocative. But I have to say that the AP 16 April issue was glorious. The portrait composition essay was superb, Professor Newman's exposition on film chemistry excellent. I did, however, have



the opportunity to fulminate, being appalled at street photographer Dougie Wallace's lack of both manners and concern for the safety of his subjects. But above all, I'd like to raise a glass and salute Roger Hicks for his analysis of 'Bison grazing in geyser fumes, USA, 1995' by Thomas Hoepker, and the parallels with Rousseau: incisive, technically relevant, emotionally engaged – gripping even. Well done, and thank you!

Karl Debenham, Essex

Thanks Karl, for acknowledging the importance of being exposed to features and images that you don't like, as well as lots that you do. Although we aim to please, we can't please all the people all the time, but neither would we want to. It's good for us all to have our tastes and preconceptions challenged from time to time – Nigel Atherton, Editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU READERS ONLY



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Train or locomotive?

The article 'An A3 at King's Cross' (AP 9 April) carried an excellent photo of *The Flying Scotsman* accompanied by an interesting article by Michael Topham. Michael was, of course, as he made quite clear, talking about the locomotive of that name – not the *train*. So it was a pity that AP, in its own little additional paragraph, referred to the Flying Scotsman as a 'steam train'. **Ray E Smith, via email**

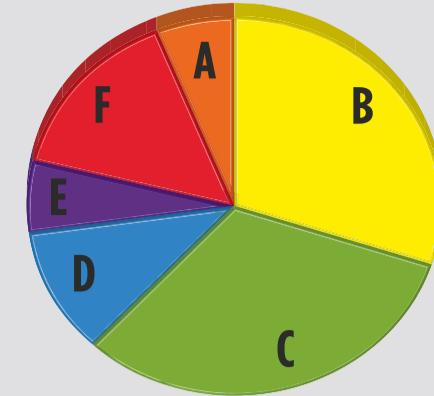


The steam locomotive 'The Flying Scotsman' sets off for York

We're glad you enjoyed the feature, which offered an insight into my experience of photographing *Flying Scotsman* at King's Cross

station moments before it set off on its inaugural run to York. It's a common misconception that the

locomotive is called '*The Flying Scotsman*'. This is incorrect. The name '*The Flying Scotsman*'



In 23 April we asked...

How much would you spend on a second-hand lens?

You answered...

A Under £50	6%
B £51-£200	30%
C £201-£500	32%
D £501-£800	11%
E £801-£1,000	6%
F Over £1,000	15%

What you said

'I've bought two second-hand lenses for my Panasonic G1: a 14-140mm zoom and a 25mm prime. They were £299 each, purchased several years apart.'

'The now discontinued Leica 75mm f/1.4 Summilux is a legendary lens. Second-hand, they can cost four figures. I would seriously consider paying such a sum.'

'The only second-hand lens I had problems with was the Nikon AF-S DX Nikkor 18-200mm that had bad lens creep. As long as you buy from a reputable shop/online seller, you can't go wrong.'

'I have paid over £1,000 for a used lens but it was still considerably cheaper than the new cost.'

Join the debate on the AP forum

This week we ask...

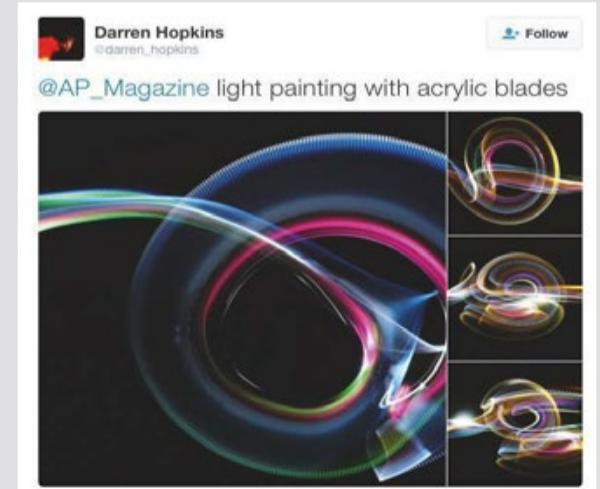
Do you enjoy 'lo-fi' photography?

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Tweet of the week

Darren Hopkins @darren_hopkins

Light painting is not the easiest thing to pull off, but Darren has shown the magical qualities of the technique, creating a series of beautiful abstracts using small lights and acrylic blades.



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 was a title given to the train that ran between Kings Cross and Edinburgh, not the locomotive. As your letter suggests, *Flying Scotsman* should not have been described as a steam train, and to be technically correct, it's a steam locomotive – Michael Topham, deputy technical editor

A matter of taste

I have been a member of a camera club for 63 years, so it is not surprising that John Heywood's letter (*A reminder to judges in Inbox*, AP 9 April) grabbed my attention. The next page I always turn to on receiving my AP on a Saturday is Roger Hicks's column, and on this occasion it was a critique of 'Abstraction #X, Wall Meets Floor', 2005, by Pavel Banka. The two contributions triggered a memory of a club competition we had some years ago, when I showed a print of the above image entitled 'Freedom'. It's a shot of a gull crossing the tide line, taken from a nearby hill with a Kodak Brownie Twin 20 camera. The judge's immediate response was: 'This photograph leaves me cold. I really wonder why it was taken.' Not a particularly helpful assessment, but



One judge wasn't impressed by this image, while another loved it

accepted as an honest opinion of my work. I entered the same print in the next monthly competition, where the judge was a photographer with numerous international competition and salon entries to his credit: it won first place!

What did I learn from the experience? Well, three things: there is 'your taste', 'my taste' and 'no taste'. My experience of club judges has been that the vast majority do a good job, giving their time and experience generously. The very few, such as those in John Heywood's case, should be regarded as light entertainment and do not have to be asked to come again. To paraphrase Roger Hicks's concluding sentence: for me, looking at others' work

is how we learn to appreciate photography, and is the main purpose and real value of camera clubs.

Clifford Brown, Somerset

Well said, Clifford. As a judge in several major national photographic competitions, I'm often baffled by the tastes of the other judges, but I'm always interested to hear the reasons for their likes or dislikes. Photography is subjective, and at an amateur level should be more about trying to please ourselves, rather than second guessing the tastes of a random judge. If others happen to like our work then that's a bonus – Nigel Atherton, Editor

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In next week's issue

On sale Tuesday 17 May



Landscape lovers...

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Canon EOS 80D
Michael Topham finds out whether Canon has another game-changing DSLR in the shape of the 24MP EOS 80D

Sony FE 85mm f/1.4 GM
Richard Sibley tests Sony's telephoto prime lens for Alpha 7 cameras

Life's a beach
Jon Gibbs explains how to seek out the subtle beauty of sand dunes

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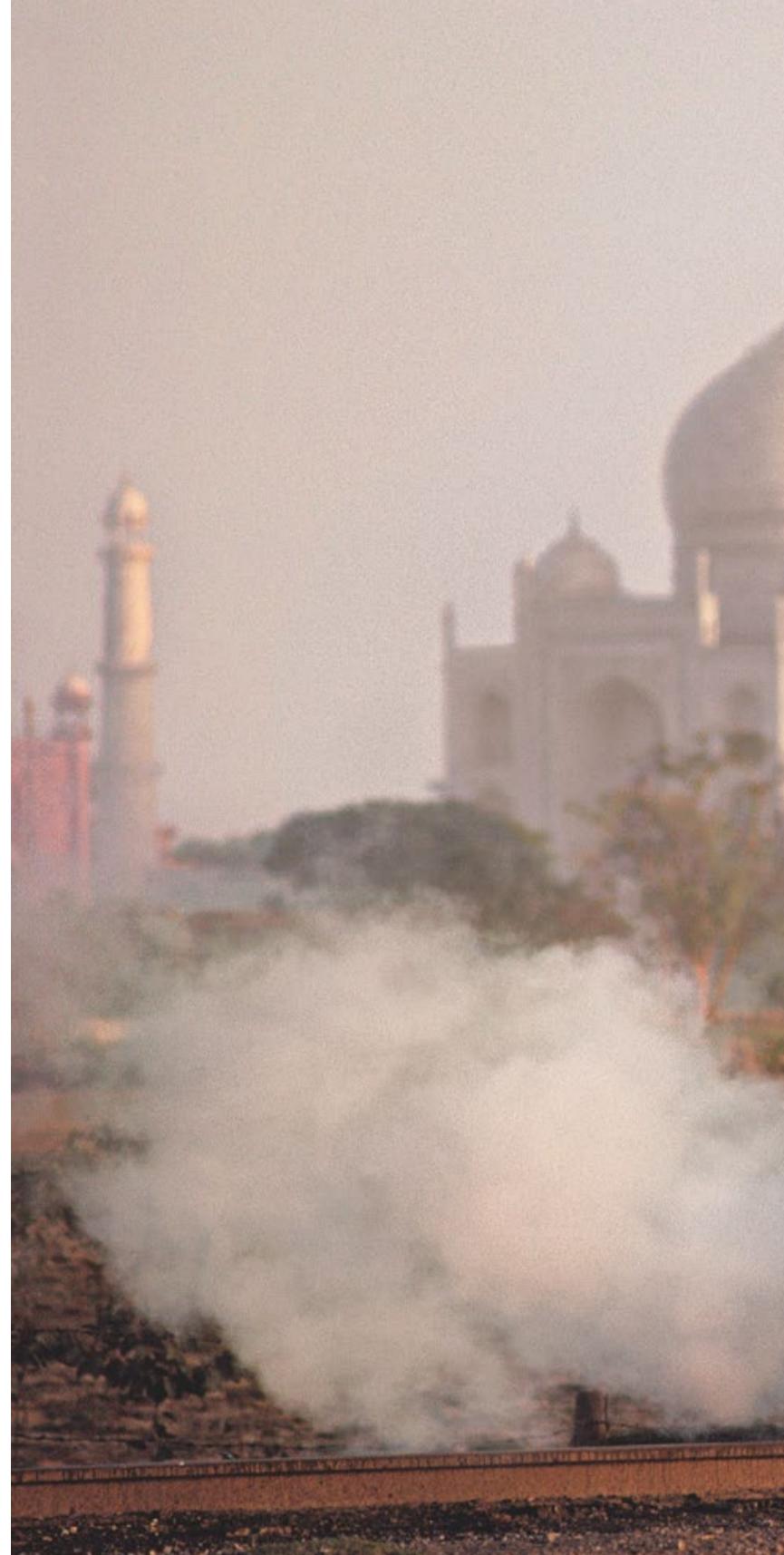
National Geographic and Magnum Photos legend **Steve McCurry** talks to AP Editor **Nigel Atherton** about his work and his love of the Indian subcontinent

Steve McCurry needs no introduction to most AP readers. He is a legendary multi-award-winning Magnum Photos and *National Geographic* photographer and author of its most famous cover photo: the iconic 'Afghan Girl'. The Philadelphia-born photographer has spent the past 40 years photographing people and cultures in every corner of the world. But there's one place that Steve has returned to time and time again: India. It's a country of unparalleled richness and diversity for the photographer, which perhaps explains why Steve has travelled there more than 90 times during his career. Now he has collected some of his favourite images of the subcontinent, many

of them previously unpublished, in a beautiful new large-format hardback book. AP was given the rare opportunity to interview Steve in front of a live audience in association with Nikon School Live. Here's what he had to say about his life, career and, of course, the country that is so close to his heart.

Why India?

When I was about 12 years old, I read a wonderful story in *Life* magazine about the monsoons, by the celebrated photographer Brian Brake. I remember looking at these dramatic pictures and they captured my imagination; I was captivated by the place. So about 20 years later, when I was starting out on my freelance career, I decided to go there, and I was hooked.



In India you have all these different religions; you have this incredible disparity between the ultra rich and very poor; you have people living in villages the way they probably lived hundreds of years ago [alongside some of the world's most populous cities]. Then there are all the festivals. The country is just an incredible array of culture. The geography is also diverse. There's a variety of terrain and landscape. I think India has probably more depth than any other country in the world.

If you could go back one more time to only one location, where would you go?

I'd be torn between Ladakh and Rajasthan. I like the colour palette of Rajasthan, and the beautiful architecture. Places like Jodhpur and Jaipur are culturally very rich. But I've always been drawn to Buddhist culture, and Ladakh is

ALL PICTURES © STEVE MCCURRY/MAGNUM PHOTOS



Mumbai, 1993.
Mother and child at
a car window. This
is one of Steve's
favourite images



just this vast expanse, with these monasteries perched on top of mountains... It has opened up to tourism a lot since I first visited India in 1978, but it's still a wonderful place to visit.

How has India changed since your first visit?

I remember walking through these villages and being followed by 20 children because they had rarely, if ever, seen a foreigner or a photographer. Now, with the internet, cellphones and TVs, these village kids have seen everything, and a foreigner with a camera is no longer a big deal. There have been so many changes economically as well. Back when I first visited, there were only about two or three different types of cars on the roads. Today, there are huge shopping malls, just like the ones back in the United States, where there once

were wheat fields. The world is becoming a lot more homogenised.

What sort of planning do you do before you travel?

I always try to hit the ground running. I try to have a translator lined up as an assistant; this is the main thing. It's always good to have someone who can speak the local language, and who can navigate where to go and help if there's a problem. But as far as research goes, I don't ever want to do too much of it because, if you go with too many preconceived notions, it can spoil things. It's more fun for me to discover things while I'm there instead of going with a long shopping list.

What percentage of your time has been on assignment compared with being free to do your own thing?

Agra, 1983. A steam train passes in front of the Taj Mahal. This image would be impossible to take today

In my career, I'd say that probably 80% of the time I was on assignment. But the most fun is to be there on my own, so I can get up when I want, shoot what I want and have no particular agenda. When you're on assignment you have a deadline; there's an expectation of what you're going to do – a certain amount of pressure. There's more planning, more research.

It's more fun for me just to walk around and photograph whatever catches my eye and not wonder if it's going to fit into the story I've been sent to tell. When I'm shooting for myself, I like to just walk out of the hotel in the morning and wander around enjoying the day, to get into the right frame of mind. Then, after a while, hopefully I start to see things. Sometimes these magic moments happen and other times I can walk around all day and not see anything. In the end,

'There are times when you recognise a design or a composition, and you work it; if you think it's worth it, you'll wait for as long as it takes'

you just have to average it out. That's why it's important to me to be somewhere interesting, like Havana [in Cuba], or Rangoon [now Yangon in Myanmar], or India, so that if you do strike out and don't get any good shots at least you've had an enjoyable walk.

What types of subjects catch your eye? What makes you take the lens cap off?

I'm interested primarily in people, and human behaviour – how people relate to each other and their environment. I'm rarely drawn to landscape photography. Landscape photography is a speciality. Rarely can you just drive down the road and see a great landscape photo; you have to plan. You need the right location, in the right light, and you need all these compositional elements.

Some people only shoot candids or posed portraits, but you seem happy with both styles. What's your philosophy on interacting with your subjects?

For me the most fun is just to walk around unobserved and photograph life as it happens – meeting people and talking to them. It can be a little intimidating to stop someone in the street and ask if you can take their photograph. But then I see people with such interesting faces I just have to force myself to engage with them and try and convince them to let me take their picture.

You have described yourself as a shy person. Do you find stopping people gets easier with practice?

On every assignment I've ever done, I get to the place and after a few days, start to panic and worry that I'm not going to be able to do this and that the pictures just aren't there. Then things start to happen and pictures start coming at me from all directions, and suddenly, everything is great.

There are certain motifs that occur frequently in your images. One of them is the perfectly framed moment where someone is walking past a gap between



two buildings, or framed in a doorway. How much time will you put into waiting for that perfect moment?

Most photographers have at some time recognised a composition, perhaps a poster or something on the wall, and waited for a person or animal or car to complete the

Agra, 1983. Women wash their clothes in the Yamuna River

Rajasthan, 2009. Man in an orange turban

picture. There are times when you recognise a design or a composition, and you work it; if you think it's worth it, you'll wait for as long as it takes. I did that just a couple of nights ago in Venice. It was about 1 am and there was this amazing fog, and I waited over an hour to get the shot.





Rajasthan, 2002. Women in a step well



West Bengal, 1983. Bicycles hang on the side of a train

Steve on his gear and career

What was your first camera?

My first camera was a Miranda. Then I switched to a Pentax and then an Olympus. When I went to India in 1975 with my girlfriend, she had a Nikon and some lenses. I thought we should just use the same camera system and share the lenses, so I switched to Nikon, and I've been using it ever since – different models, of course.

When did you switch to digital?

My colleagues and I at *National Geographic* thought we'd be able to see out our careers shooting film, even into the late 1990s. But with time, it became clear that the train was leaving the station and we'd better get on it. It was clear that this was the future, like going from a typewriter to a laptop, and you could either jump in early or late.

I love digital. I think it's a huge leap forward in terms of picture making. I jumped in around 2005. Right now I'm using a Nikon D810, and it's probably the best camera I've ever used. You can shoot in such extremely low light with it.

Some of my favourite pictures going back 20 years can't print very big because

they were back-focused. I'd be in a really dark room and I'd be shooting away thinking, 'This is a really great picture', only to find out when I got home later and looked at them that they were all focused on the wall in the background.

The thing with digital is that you can evaluate the focus, composition and light while you're there. With film, you never really knew if you 'had it'.

Do you tend to travel light or with a bag full of lenses?

I completed a major assignment a couple of weeks ago and used just a D810 and a 24-70mm lens for the entire job. I use that lens for about 98% of my work now. When I'm walking on the street, I'll take just one body and one lens. I'll have a back-up body and lens back at the hotel, just in case.

How has your job as a photojournalist changed over the years?

When I started, unless I was published by a major magazine, my pictures just wouldn't be seen. It was almost impossible to get your work published. The good news is that now we can self-publish, get our



Steve currently uses
Nikon's 36MP
full-frame D810

pictures out on the internet, and if it's really good people will recognise them. Today, there are much fewer assignments for the professional. But it was very tough when I was first starting too – you just have to persevere.

What advice would you give to somebody starting out now?

To become a professional photographer and make a living from it requires an enormous amount of time and effort. Unless you're totally driven and obsessed about it, this may not be for you because it ends up consuming your whole life. If this is what you want to do, then it's great.

Reader questions

Do you post-process your own images?

I don't personally do the mechanics on the images, but I work closely with a wonderful printer, and together we look at a picture and decide how to manage it, just as I used to do with darkroom printers. I'm a big fan of printing my pictures, getting them on paper. We print every day.

Which was your favourite assignment and why?

The first Gulf War back in 1992 was the most profound story. The oil spills in Kuwait were an incredible environmental disaster and the amount of destruction was biblical; it was visually epic. Rarely have I been in a place that was so dramatic – it was like being in this disaster movie except that it was real.

At which point in your life did you realise you wanted to be a photographer?

I originally wanted to be a cinematographer, and went to college to study filmmaking. On the course there was a still photography module and I fell in love with the still camera. When I left I was torn between stills and movie making and could have gone either way. What decided it was that I couldn't get a job in the film industry, but did manage to get one on a newspaper. I've never regretted this decision.

Do you find it difficult to persuade people to let you photograph them?

You're never going to get 100% of people saying yes, but I'd say I have an 85–90% success rate, which is a pretty good rate. If people think you're sincere and your intentions are honourable, most people will give you a few minutes of their time. The thing you have to remember, though, is when you see a striking face on the street and you ask to photograph them, you don't know their story, and what kind of day they're having. If you'd just had some bad news and I came up to you and asked to take your picture, you'd probably say: 'No thanks, I'm not in the mood.' As a photographer, you can't take it personally and get upset about it; you just have to play by the law of averages.

 **Most readers are familiar with your Afghan girl portrait and admire its intensity, but looking through your work, there are many equally powerful portraits. What's your secret?**

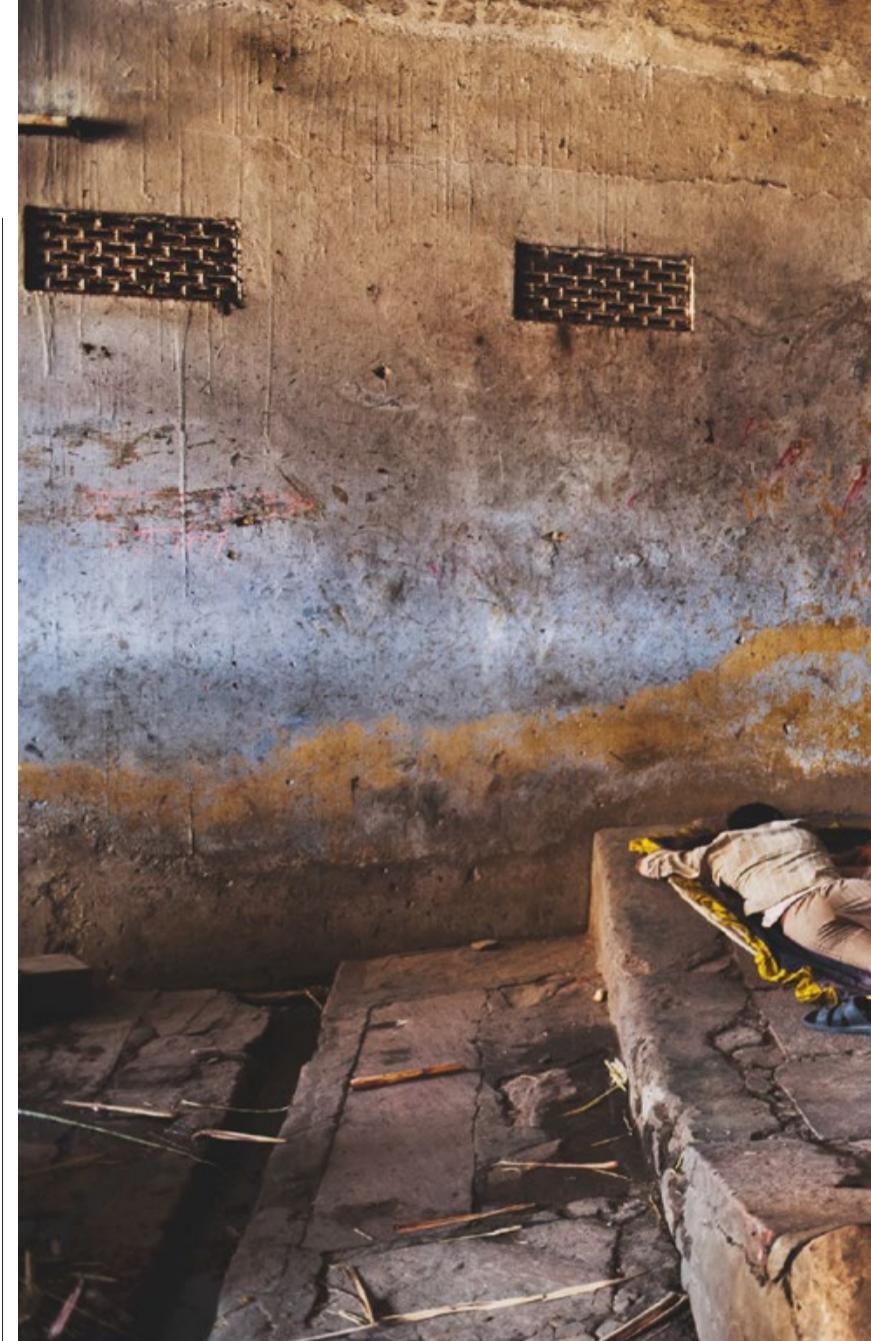
Often, and I've witnessed this in my workshops, there's a distance between the photographer and the subject – an apprehension, a timidity; the photographers use an arm's-length approach. They'll take a couple of frames and then wave goodbye. I think a better approach is just to jump in head first and really try to break down that separation.

It shouldn't be as if I'm taking something from you because you're a curiosity and you're odd, and I'm this rich tourist. You have to get past all of that and be like two people just hanging out. A bit of humour and some warmth always helps. Let the person feel relaxed.

Have you had any disastrous or near disastrous events in your career?

Hundreds! I always try to work with a margin of safety, but occasionally things go terribly wrong. I've had incidents in the past where people didn't want to be photographed and I've maybe pushed things a bit too far, and realised that not only could I lose my film, and my camera, but I could also get beaten up. So I've learned from experience that if people don't want to be photographed, then don't push it.

Are there countries where photographing people is more



**Rajasthan, 2012.
Mahouts sleep with
their elephant**

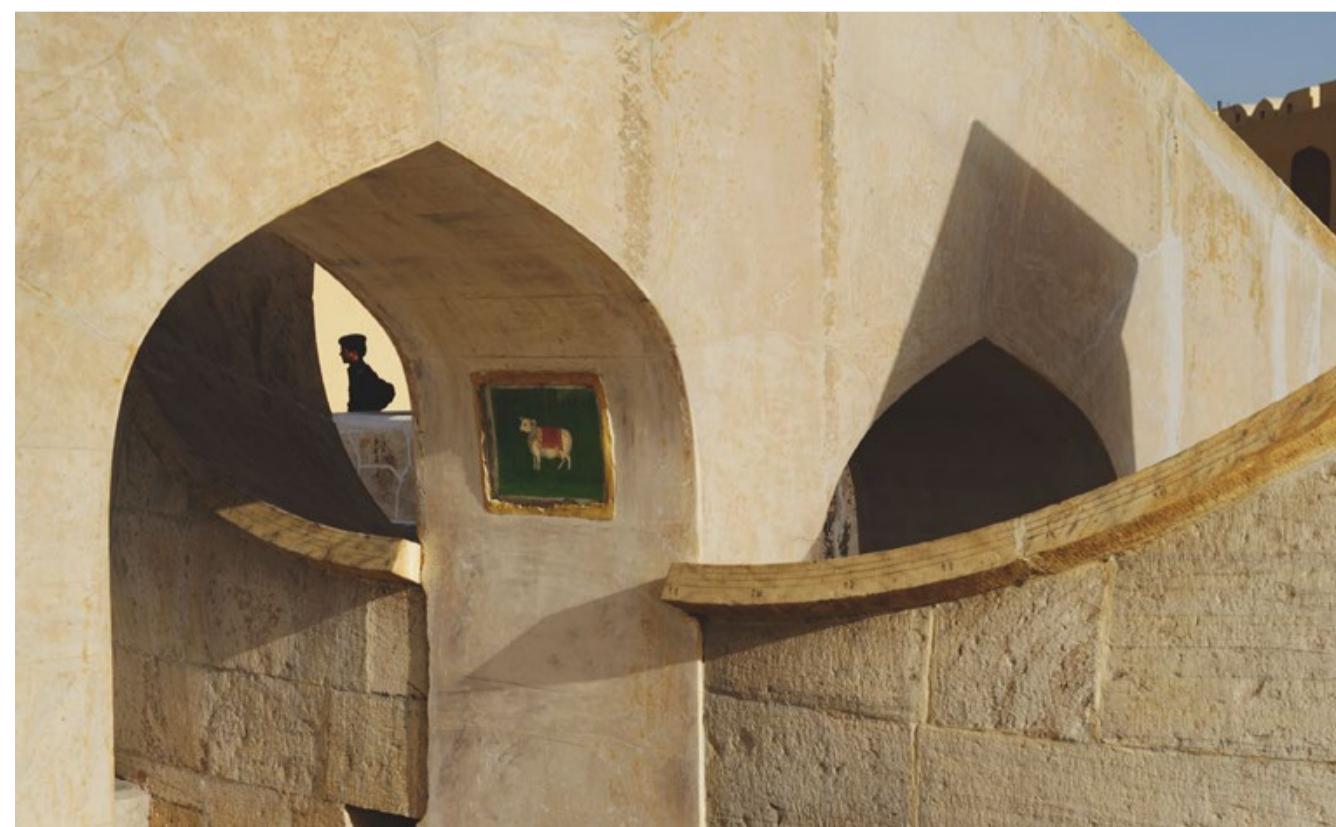
**Jaipur, Rajasthan
2008. Man walks
through Jantar
Mantar, an
18th century
astronomical
observation site**

challenging, where they're less keen to be photographed?

For some reason Morocco has always been difficult. There are also places where people always want to be paid to be photographed, and that's a different issue.

What's your attitude toward paying for pictures?

I think it needs to be on a case-by-





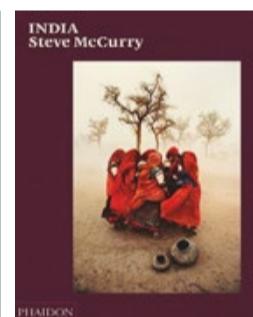
case basis; it's hard to generalise. For example, take the Maasai people in East Africa. A lot of their livelihood comes from tourism. It's the same with that square in Morocco [Jemaa el Fna in Marrakesh]. Being photographed for money is their job. So, when going into this area, you have to either accept it and pay them or not accept it and don't photograph them. You can't have it both ways.

What do you consider to be the ingredients of a successful picture?

It's similar to when you hear a song on the radio. There are some songs you connect with and other you don't. It's the same with books and movies.

Pictures that are memorable, that stick in the mind, are the best pictures. Sometimes I'm looking at pictures and there's nothing going on; there's no emotion. For me great pictures are about storytelling. I want to learn something from the picture, or want it to evoke some kind of emotion. I want it to take me somewhere.

When you're editing, do you often find that you'll reject pictures and then go back to them later and see one that



India by Steve McCurry, published by Phaidon Press, price £39.99

Reproduced in a large format, this new portfolio of emotive and beautiful work by Steve McCurry features 96 previously unpublished photos taken across the Indian subcontinent, along with images that have become known across the world.



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stands out, and you think, 'Why did I reject that?'

All the time. I go back and look through my pictures, right to the beginning of my photography. By and large, I'll be like: 'What the hell was I thinking? This is a load of c**p!' But occasionally I'll find an image that I missed first time around that resonates.

One of your claims to fame is that you shot the last roll of Kodachrome 64 ever produced, and I was wondering how that came about?

I used Kodachrome for over 20 years. It was my mainstay, probably the best film ever made. They had already discontinued Kodachrome 25 and 200, so when 64 got the axe I just wanted to pay homage to Kodachrome. I had already switched to digital by this time, but I wanted to do a project with the last roll, photographing iconic people and iconic places.

I started with Robert de Niro. Then we went to India and I photographed some Indian film stars. Then I photographed some village nomads. I tried to make just one exposure per subject, which is tricky. The images are now in the museum at George Eastman House, in Rochester, New York.



Reader questions

Do you use flash or is it all natural light?

About 99% of my work is natural light. I do carry some little portable LED lights, not much bigger than my cellphone, which I find really useful to accentuate certain things in some situations, but I only use them occasionally. I never use strobe. Not that there's anything wrong with using flash I'm just not very skilled with it. I have used it in the past, but with digital photography now you can shoot in almost any light.

Do you only ever shoot in colour, or do you also shoot in black & white?

Well, the world is in colour, so it's logical to me to photograph the world as it is. I admire a lot of black & white photographers, but in the kind of work that I do so much of the story – the cultural story – is in the colours, be it a Tibetan monastery or the Holi festival in India. The colour is integral.

But colour is tricky to use. It's important to try not to let the colour distract. Sometimes there can be too much information, which is why in highly emotional situations, like war photography, it's sometimes good to strip away this element and shoot in black & white.

Do you keep all your rejects?

Yes, I keep everything. I think it's best not to delete or throw away any pictures because you have no idea how time and history will affect how you view those pictures later. And 30 years ago, if we had images that were a little bit overexposed, we had no idea that in the future we'd be able to salvage some of those.

How do you prevent your images from being published online without your permission?

People use my pictures all over the world, all the time, without my permission. I get Google alerts telling me every day. If I found my image was being used in an ad, or on a billboard, I would of course pursue them. But if it's just some random person using my picture on their blog, I really don't care – life's too short to worry about that. I'm actually kind of flattered.



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Photo fever

Photo London 2016 has attracted a line-up of big names. **Karen Sheard** picks the festival's highlights and must-see events

Now in its second year, Photo London, the major international photography fair, will take place at Somerset House from 19-22 May 2016. Photo London, described by *The Guardian* as 'The UK Photography Event of the Year', is a London-wide photography fair that was created to give London an international photography event befitting the city's status as a global cultural capital.

More than 80 of the world's leading galleries will be participating, offering a programme of exhibitions and events throughout the capital, including a range of public talks with key names such as Don McCullin, Mary McCartney and Nick Knight. We take a look at what promises to be some of the many highlights to the event.

Exhibitions at the Embankment Galleries, Somerset House, 19-22 May
Entry to these exhibitions is included with tickets for general fair admission.

Don McCullin: Photo London Master of Photography 2016
War photographer Don McCullin, who was recently named as the Photo London Master of Photography 2016, will have a selection of his work featured in a special exhibition, presented by Photo London in association with Hamiltons Gallery.

McCullin has captured some of the most evocative images of the last century in his long career as a war photographer. Visitors to Photo London will also have a rare opportunity to hear him speak in a public conversation at Somerset House with Tate Photography Curator, Simon Baker, from 2.30pm-3.30pm on Thursday, 19 May.

Above: Photo London 2016. 'Saunder', 1997, by Nick Knight

Right: Somerset House, where the main exhibitions will be held.
Photo London 2016. 'The Edmond J Safra Fountain Court' by Marcus Ginns



© MARCUS GINNS

Craigie Horsfield: 'Twelve', from the collection of the Wilson Centre for Photography

For Photo London 2016, the Wilson Centre for Photography will curate an exhibition of works by Turner Prize-nominated artist Craigie Horsfield. The Wilson Centre is the private collection of Michael G Wilson, OBE.

'Twelve' will bring together a





© WALTER & ZONIEL

selection of Horsfield's expressive portraits, offering an opportunity to view the distinctive works together for the first time. Horsfield is known for his intimate style and sensitive employment of diverse printing techniques. Several of his large-scale works will be displayed in the atmospheric East Embankment Galleries of Somerset House.

Walter & Zoniel: The Untouched

Artist duo Walter & Zoniel will create the largest tintype in the world made as a live event. For Photo London they will capture a life-sized portrait of a British icon upon a giant sheet of metal, requiring the subject to sit for as long as 30 seconds without moving. The artists will turn the Deadhouse of Somerset House into a huge camera to begin shooting the series, with the resulting artwork on display during the fair.

Key talks

Nick Knight with Hans-Ulrich Obrist

Wednesday, 18 May,
2.30pm-3.30pm

Nick Knight, OBE, the British image-

maker, fashion photographer and documentary photographer, will be in conversation with Hans-Ulrich Obrist, co-director of Exhibitions and Programmes and Director of International Projects at the Serpentine Gallery. Obrist is an art curator, critic and historian.

Martin Parr in conversation with William A Ewing

Friday, 20 May, 4pm-5pm
British documentary photographer and photojournalist Martin Parr is best known for his photographic projects that take an intimate, satirical and anthropological look at aspects of modern life, particularly documenting the social classes of England, and more broadly, the wealth of the Western world. Parr will speak with the curator of the Photo London Talks Programme, William A Ewing.

Nadav Kander in conversation with Sandy Nairne

Wednesday, 18 May, 4pm-5pm
Nadav Kander is an internationally renowned London-based fine artist, photographer and director, best known for his portraiture and landscape work.

© NADAV KANDER, COURTESY FLOWERS GALLERY
CECIL BEATON © THE CONDÉ NAST PUBLICATIONS LTD

He will be interviewed on his unique practice, with special attention given to his most recent work. Sandy Nairne, CBE, FSA, is an English historian and curator.

Other exhibitions throughout London, running as part of Photo London

Paul Strand: Photography and Film for the 20th Century

Victoria & Albert Museum, 19 March-3 July

Paul Strand was one of the greatest photographers of the 20th century, whose images have defined the way in which fine art and documentary photography are understood and practised today.

The exhibition displays around 200 objects spanning Strand's entire career, including his breakthrough trials in abstraction and candid street portraits, close-ups of natural and machine forms, and extended explorations from the American Southwest to France, Italy, Scotland, Ghana and beyond. A significant number of additional vintage prints from the Victoria & Albert's own collection are on display.

Top left: Photo London 2016. 'A Palestinian Woman Returning to the Ruins of her House, Sabra, Beirut', 1982, by Don McCullin

Top centre: Photo London 2016. 'Audrey with toes and wrist bent', 2011, by Nadav Kander

Above centre: 'The Second Age of Beauty is Glamour', 1946, by Cecil Beaton, on show at Vogue 100

Top right: 'Angus Peter MacIntyre, South Uist, Hebrides', 1954, by Paul Strand

Left: Photo London 2016. 'Tinie', from the series 'Alpha-Ation', by Walter & Zoniel

Vogue 100: A Century of Style at the National Portrait Gallery

Until 22 May

Vogue 100: A Century of Style, is a showcase of the remarkable range of photography that has been commissioned by British *Vogue* since it was founded in 1916, with over 280 prints from the Condé Nast archive and international collections being shown together for the first time.

William Henry Fox Talbot at the Science Museum/Media Space

Until 11 September

Rare original prints by the 19th century pioneer William Henry Fox Talbot will be displayed in an exhibition at the Science Museum/Media Space in London.

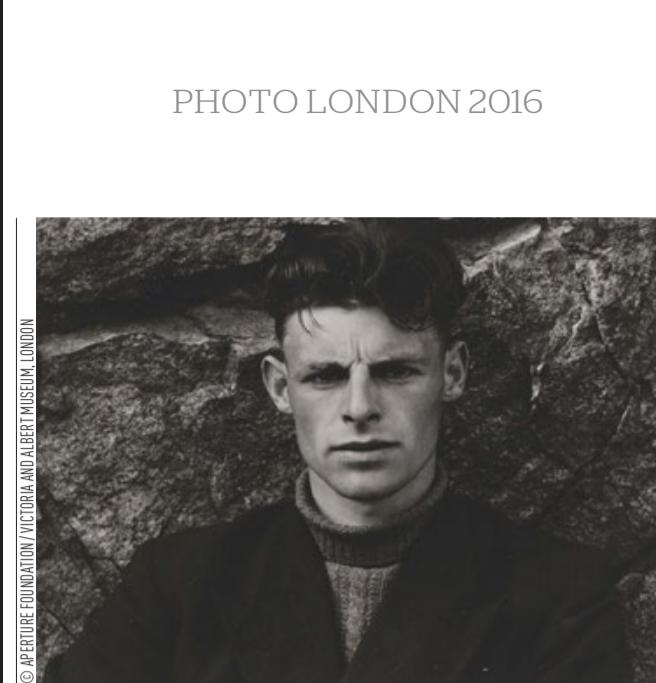
In the 19th century, as the industrial revolution boomed, Fox Talbot revolutionised culture and communications by inventing the negative-positive process. This technique formed the basis of photography around the world for more than 150 years and immortalised him as 'Father of the Photograph'.

Discover the influence Talbot's revolutionary technology, techniques and practices had on his contemporary practitioners, and see original prints from his seminal publication *The Pencil of Nature* alongside the oldest-surviving daguerreotypes by fellow photography pioneer Louis Daguerre.

Other participating locations across London include the Whitechapel Gallery, National Portrait Gallery, Photographers' Gallery and Hayward Gallery.

Photo London will be held at Somerset House, Strand, London WC2R 1LA from 19-22 May. For more information, visit www.photolondon.org.

An adult day-pass ticket costs £27, including booking fee. Tickets for the talks cost £12.96. For the full list of entry prices, and to book, visit photolondon.seetickets.com.



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FULL TALKS PROGRAMME

WEDNESDAY, 18 MAY

Richard Learoyd in conversation with Frish Brandt
12.20pm-1.05pm

Nick Knight in conversation with Hans-Ulrich Obrist
2.30pm-3.30pm

Nadav Kander in conversation with Sandy Nairne
4pm-5pm

Dieter Meier in conversation with Tom Hunter at the National Portrait Gallery
7pm-8.30pm

FT Weekend Presents:
Craigie Horsfield in conversation with James Lingwood
7.30pm-8.30pm

Richard Misrach
5.30pm-7pm

Martin Parr in conversation with William A Ewing
4pm-5pm

Dieter Meier in conversation with Tom Hunter at the National Portrait Gallery
7pm-8.30pm

THURSDAY, 19 MAY

Graham Nash and Graham Howe in conversation with Sean O'Hagan
11.10am-11.55am

Mary McCartney in conversation with Philippe Garner
12.20pm-1.05pm

Erik Kessels, Joachim Schmid and Lucas Blalock in conversation
1.20pm-2.15pm

Don McCullin in conversation with Simon Baker
2.30pm-3.30pm

David Maisel in conversation with William A Ewing
2.30pm-3.30pm

Sophy Rickett and Hannah Starkey chaired by Alison Nordström
4pm-5pm

Edward Burtynsky in conversation with David Campany
1.20pm-2.05pm

Katy Grannan in conversation with Philip Prodger
4pm-5pm

Garry Fabian Miller in conversation with Edmund de Waal
5.30pm-6.15pm

Mishka Henner in conversation with Philip Gelfer
6.25pm-7.05pm

Dayanita Singh: 'A Book Story' at the National Portrait Gallery
7pm-8.30pm

FRIDAY, 20 MAY

Olga Sviblova on Russian photography
11.10am-11.55am

Alec Soth in conversation with Kate Bush
12.20pm-1.05pm

Miles Aldridge in conversation with Francis Hodgson
1.20pm-2.05pm

Olivo Barbieri in conversation with Tobia Bezzolla
2.30pm-3.30pm

Cheryl Newman: Loose Women panel
4pm-5pm

Shark shepherd

Benjamin Von Wong

The surrealist photographer recounts the challenging process behind his stunning underwater shot of one model's encounter with sharks

Despite being of Chinese descent and growing up in Canada, my roots lie in Malaysia, a country my parents considered to be their home. As a result, when I heard of conservation efforts to establish shark sanctuaries there, I felt compelled to use my photography and network to support the environmental campaign for change.

It soon became apparent that, if the campaign were to succeed, a political petition would be required. Along with YB Datuk Seri Panglima Masidi Manjun, the Minister for Tourism, Culture and Environment in Sabah, northern Borneo, and the Shark Stewards (an organisation dedicated to combating the shark-fin trade), we aimed to collect 100,000 signatures worldwide. By encouraging people to abandon their misconceptions surrounding sharks and instead, understand the facts – in particular, the importance of sharks to the oceans' ecosystems – we hoped to reverse the plight of these fish.

I had heard that Fiji is home to some of the most incredible sharks, so I was keen to go there and see them. My first problem was that I was unable to find the right contact or make concrete plans until I had actually landed in Fiji. Meanwhile, not knowing how a usually merciful white-tipped reef shark might react to a model in a billowing dress underwater, made the challenge totally unpredictable.

Of course, the regular complications of shooting underwater offered their own strains. Finding a team of experienced divers to assist us was always going to be a problem, especially since we had no budget. We were using specialist equipment, including a Sony Alpha 7R II in a Nauticam housing. However, once in the water, communicating with each other was complicated and our oxygen supply was limited.

Also, the demanding conditions meant we could shoot for only two hours at around noon each day when the sharks were most active and the light was most visible

© BENJAMIN VON WONG

inside the caves. I wanted to use off-camera strobes, but without enough manpower we had to rely entirely on natural light. Somehow, we managed to overcome all the obstacles.

The plan was to go out in the boat to the underwater caves. Thomas Vignaud, our French marine biologist, would then search for the sharks and signal to us when he found them. The rest of us would hop into the water and set up the scene, only calling our model when we were ready.

As a champion Australian freediver in her own right, Amber Bourke has, crucially, a fine-tuned appreciation of safety, as well as lots of underwater experience.

Wearing a free-flowing dress by Indonesian designer Ali Charisma, she was tied to a rock formation under a beam of available light using a slipknot attached to a 10kg lead weight. Once she was in position, the shepherd's crook was handed to her, dead fish were rubbed on the rock to release a scent to attract the sharks and all we had to do was wait. Simple – or not so, as it turned out.

The white-tipped reef sharks hovered around us like curious squirrels in the park, but darted away if anyone dared to get too close. It was a race against time whenever one swam far enough into the cave, as Amber would take a deep



Benjamin Von Wong

Benjamin, 29, is a Chinese-Canadian photographer based in Montreal. His background is in engineering which, he says, gives him an edge in creative problem solving. He specialises in shooting surreal compositions that, he insists, are definitely not the result of Photoshop. Visit www.vonwong.com





It took five long days of preparation and patience to achieve this shot

breath, rip off her mask and strike pose after pose for as long as she could – up to a minute and half each time.

It took five long days to create four shots. Day one: diving practice and technique touch-up. Day two: location scouting and final preparation planning. Days three, four and five: wait for the ocean's gentle giants to show up.

Some days, the sharks were friendly and curious, swimming over to investigate almost immediately. On others, we spent the entire dive waiting. It turns out that attracting animals underwater is a lot harder than on the surface.

To make matters even more difficult, you cannot make a

sound as the trust of the sharks can only be gained quietly. Despite being inquisitive, sharks are incredibly shy creatures. All we could do was play their game, their way. Waiting forever then capturing that split-second moment as they moved into frame was seriously taxing.

Back on dry land, after five days of working, six hours of waiting and many moments of touch and go, we had our four final shots ready for editing. The greatest problem with editing underwater images is overcoming the loss of the warm wavelengths filtered out by the deep water. The layers of murky blues, greens and purples are not an attractive

look for human skin, which takes time to bring back to life.

Once the edits were complete, the final stage was to share our story, change preconceptions, gain momentum for the petition and build the shark sanctuaries – all much harder than that one week we had worked.

With 69% of our target already reached, we're hoping that the world will view sharks in a different light, and allow our ambitions for the shark sanctuaries to be achieved.

To support the campaign and sign the petition, visit www.change.org/p/support-malaysian-shark-sanctuaries



NAUTICAM NA-A7II



The Nauticam NA-A7II housing for the Sony Alpha 7 II has ergonomically placed controls with size, shape and colour differentiation to aid finding the right controls underwater. It has a depth rating of 100m and has built-in adjustable handles with rubberised grips for easy underwater control. Find out more at www.nauticamusa.com/news/2015/3/5/new-housing-for-sony-a7-ii.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Justin Garner, Manchester



Justin had a fascination with natural history, and birds in particular, at an early age, which led to him picking up a camera and trying his hand at photography. He began to see the real potential of the medium and around five years ago decided to pursue the art seriously. Justin now enjoys photographing people, and relishes the challenge of developing a story with lighting, costume, background and environment to capture the viewer's imagination and emotions. www.jags-photography.co.uk.

The Knives Are Out

1 Justin has managed to capture a strong pose of this martial arts expert Canon EOS 5D Mark III, 16-35mm, 1/160sec at f/7.1, ISO 100, tripod, studio light, softbox

The Start of a Masterpiece

2 Justin has shown how easy it is to find inspiration in the everyday things we see. This image was not set up and was captured when Justin's nephew was keeping himself busy drawing Canon EOS 5D Mark III, 50mm, 1/160sec at f/2.8, ISO 1,600, tripod, table lamp

3



Ammie

3 There's something timeless and classic about the lighting and pose of the sitter Canon EOS 5D Mark III, 50mm, 1/200sec at f/5.6, ISO 800, Speedlite, softbox, remote triggers, reflector

2



Fat Annie's

4 The excellent use of flash lighting is especially crucial here. According to Justin, it started raining and the light conditions were awful, so he set up a flash behind one of the signs on the cart Canon EOS 5D Mark III, 50mm, 1/250sec at f/3.2, ISO 200, tripod, Speedlite, flash grid

4





Manfrotto The Reader Portfolio

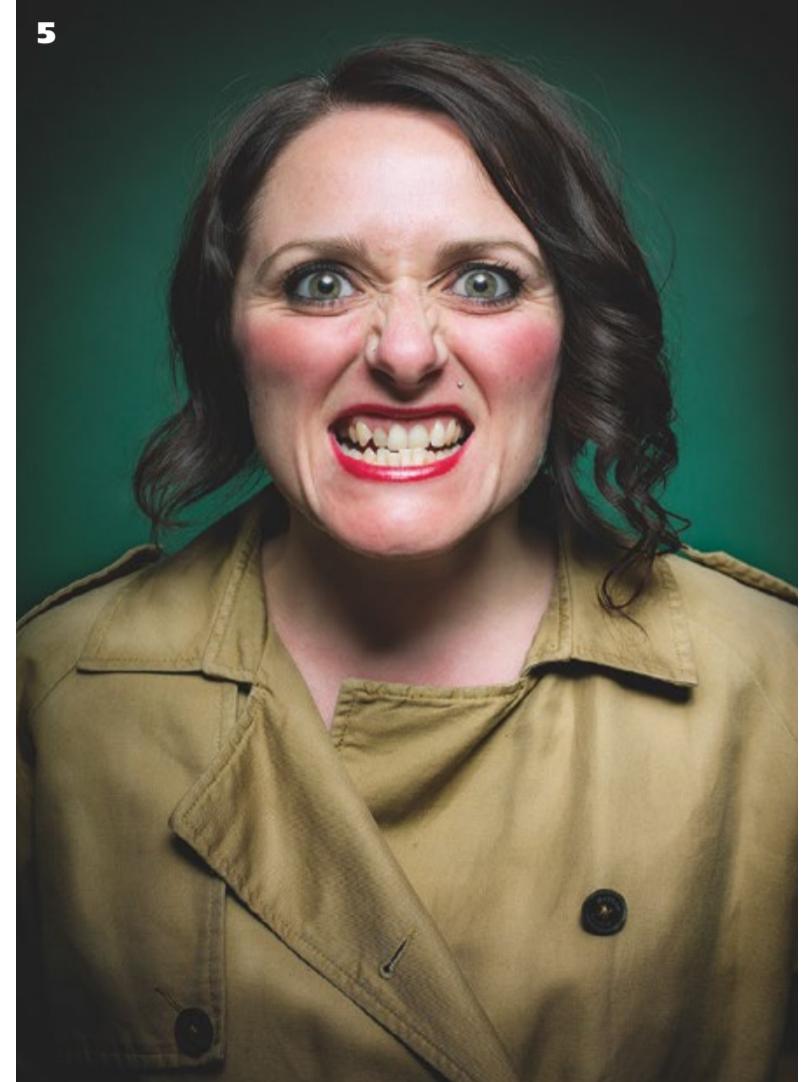
winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Frustration

5 So many elements have come together to make a great shot – the eye contact, the subtle use of colours and the technically excellent lighting. It's an image that really conveys the emotion of its title

Canon EOS 5D Mark III, 50mm, 1/200sec at f/8, ISO 100, tripod, studio light, beauty dish, Speedlite



Grace

6 For this shot, Justin set up a softbox at the same height as the dog and angled it straight in front. He then lay beneath the light to capture this striking portrait of Grace the greyhound

Canon EOS 5D Mark III, 50mm, 1/160sec at f/8, ISO 160, tripod, studio light, softbox, black background



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER



Night skyline Allan Castañeda

Canon EOS-60D, 18mm, 73secs at f/16, ISO 100

I DON'T know where Allan took this shot, but it is certainly an exciting scene and he had fabulous conditions to shoot in. The sky is the perfect colour, and I love the transition from cool blue to warm orange and the way in which Allan has arranged the coloured areas in the frame. The bursting star of cyan in the extreme right of the picture is a bit distracting but it also looks pretty good, and I like the way the composition slopes upwards towards the top of the skyscraper and down again on the other side. The flashing blue lights in the sky are the candles on the cake.

Allan has committed a terrible crime against composition and visual expectations, though, by not including the top of the building in the reflection. It would have been one thing to cut it off halfway up, as then we wouldn't expect anything, but he tantalises and teases us with almost the whole height, only to cruelly slice off our excitement by not including the lights. It just seems wrong.

I've created a quick edit to show what the shot might have looked like with the top of the building reflected in the water as well. It completes the sense of symmetry that we

BEFORE



begin to feel, but which is taken from us. No one likes a tease and you've led us on, Allan. To keep the viewer happy, you have to finish the job you started.



Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 18. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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AFTER



BEFORE

Turning down the contrast and clarity, and reducing the density of the black & white makes the scene much softer

Horses in the mist

Brian McDonnell

Nikon D7100, Sigma 17-70mm, 1/60sec at f/5.6, ISO 100

THERE is something very appealing about this scene of horses being tended to on a misty morning. I like the sloping hillsides, the three significant trees in the background, and the position of the horses and the girls tending to them. There is a good deal of evidence, though, that the original exposure was way too bright, as the lighter parts of the horses and the hair of one of the girls has been burnt out to a white that cannot be recovered. It's a shame, since those blank featureless patches stand out too much and grab our attention for the wrong reasons.

There is also far too much contrast for a misty morning. It gives the scene a crispness and harshness that is at odds with the soft atmosphere we'd expect in these conditions. I suspect the clarity slider is the offender, or too-hard a curve. I've tried to put some of the softness back by turning down the contrast and the clarity, and reducing the density of the black & white. The scene is much softer and more in keeping with a misty day.

We often strive to create impact such that we can forget to tune the manipulations we make in software to the conditions in which we shot the picture. Hence, it is important to remember how we felt when we took the picture, so we can make adjustments that reflect the reality of the occasion. Not all pictures have to jump off the page. There is great value in the soft and subtle, when they are called for.

Reflections and shadows

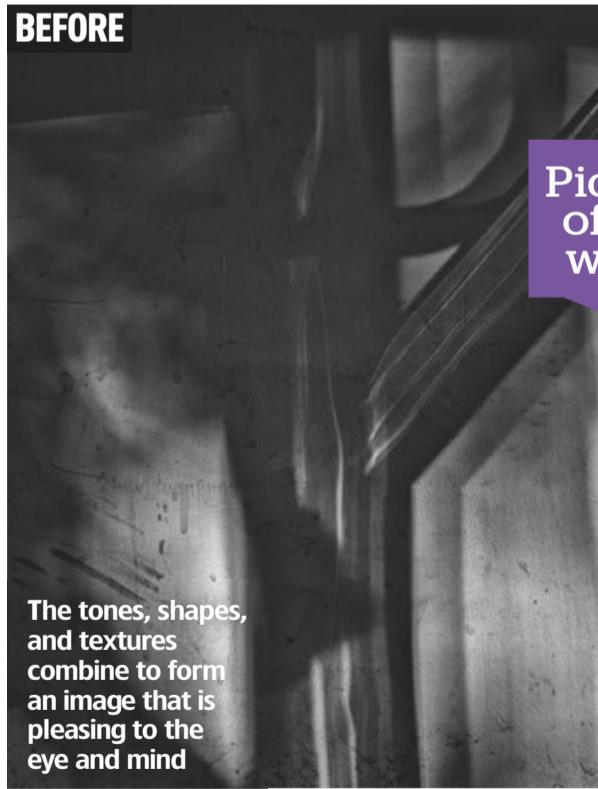
Andriy Bulay

Sigma DP1, 16.6mm, 1/80sec at f/5, ISO 100

I'M NOT sure I know what this image is exactly, but it doesn't really matter because I like it so much. I think we are looking at the reflection of a window on a wall, as the shadows and highlights have very different qualities – some are soft and smooth, while others are hard and crisp, much as you get from glass.

The tones, shapes and textures somehow combine to form an image that is pleasing to the eye and mind. I like the contrasts between the curves and the hard-edged straight lines, and the graduated tones and those that transition sharply and quickly. The wall texture and diagonal marks on the left give us a sense of the surface on which the light is playing, while the knowledge that it is a wall that we can understand gives the scene depth. The wall also gives us a contrast between its reality and the fantasy that is played out by the light.

The picture is timeless and limitless, so I've added a light warm tone to soften it and make it appear as if it could have been taken any



BEFORE

time since the birth of photography. I'm not sure that the tone improves it, but it certainly provides an alternative view. The picture works



AFTER

Picture of the week

Adding a light warm tone softens the image and makes it timeless

perfectly well without it, though, and Andriy wins my Picture of the Week Award. I could put this on the wall and enjoy it all day.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Tamrac Hoodoo 20 backpack

● Around £90 ● www.tamrac.com/products/hoodoo-20

AP tests a 3-in-1, multi-purpose camera backpack

TAMRAC was founded by a group of amateur photographers in 1977. In 2014 the company was declared bankrupt, but the following year it rose from the ashes under new ownership. This year it's back in business with the launch of great photography luggage to suit all users.

The Tamrac Hoodoo 20 backpack (or what the company calls a 'camera daypack') is one such example. It's a stylish, multifunctional backpack made of water-resistant waxed canvas that is designed to carry camera gear as well as personal items. The separate camera module at the bottom has enough space for a large DSLR with a lens attached, plus two medium lenses. Of course, a mirrorless kit would allow you to squeeze in a bit more. The module can also be removed to allow the wearer to use the bag as a regular backpack.

The camera module has strap loops and a strap, so it can be used independently of the bag if needed. There's a large compartment in the top of the bag that we found useful for a telephoto lens, although it is intended for personal items such as keys, waterproofs, and so on. In the rear of the bag is a well-padded sleeve designed for a laptop. This will house most laptops measuring up to 15in.

Verdict

Unlike a camping backpack, the Hoodoo 20 is made of a heavy but durable canvas and a waterproof, polyurethane-coated material resistant to tearing, rather than just lightweight nylon. Despite this, we found it to be really comfortable, even when loaded with a lot of kit. However, when we put personal items in the top compartment, they slipped behind the camera module and down the back of the bag. Overall, though, there's very little not to like about this bag. It's smart, comfortable and has multiple uses.



**Amateur
Photographer**
Testbench
★★★★★

ALSO CONSIDER

Lowepro Transit Backpack 350 AW

£70, www.lowepro.com

Designed for a DSLR kit, the Lowepro Transit is a great day backpack. It will take a 15in laptop and can swallow a similar amount of kit to the Hoodoo.



MindShift Gear UltraLight Dual 25L

£120, www.mindshiftgear.com

Like the Hoodoo, this large pack features a removable camera module and is made from a lightweight material suitable for serious hiking.



Manfrotto Pro Light Camera Backpack: 3N1-25 PL

£170, www.manfrotto.co.uk

If you don't plan to use this bag as your daily backpack, it's fantastic. It's dotted with pockets and has room for a DSLR with lenses, a flash and other items.

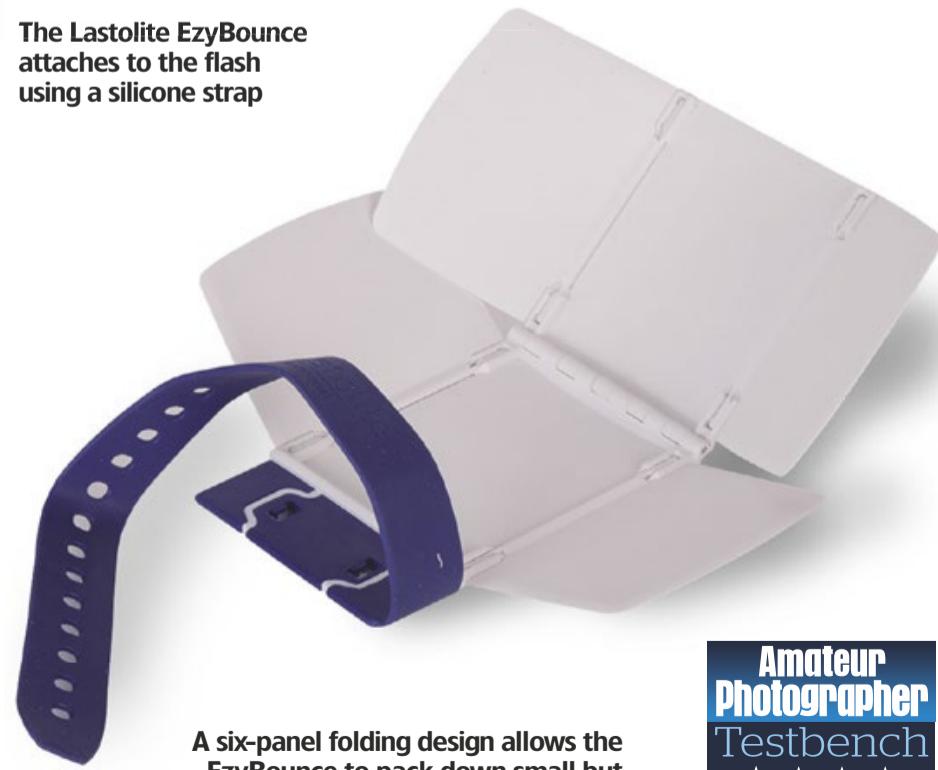


Lastolite EzyBounce flashgun bounce card

● £24.95 ● www.manfrotto.co.uk/lastolite



The Lastolite EzyBounce attaches to the flash using a silicone strap



A six-panel folding design allows the EzyBounce to pack down small but still give a large diffuse light source

USING a bare flash on a subject can often make things look a bit garish, with heavy shadows and overpowering highlights. A bounce card allows users to angle the light and, by making it diffuse, make the image more appealing.

Unfortunately, many of these light modifiers are big and not very portable. Fortunately, the EzyBounce flashgun bounce card is none of these things. It's small and compact, and when not in use it packs down to the size of a gent's wallet. It would go pretty much unnoticed in a kitbag, and it comes with its own carry pouch.

As the 'Ezy' part of the product's name suggests, it's also simple to use. Attaching it is easy. It has a silicone strap with numerous notches on it that enables it to fit different sized flashguns. We found it accommodated all standard-size guns just fine. The white part of the bounce card folds in and out, allowing the user to direct the flashlight as they choose.

For anyone using flash a lot, especially for portraits or events, the Lastolite EzyBounce flashgun bounce card is a worthwhile purchase. AP

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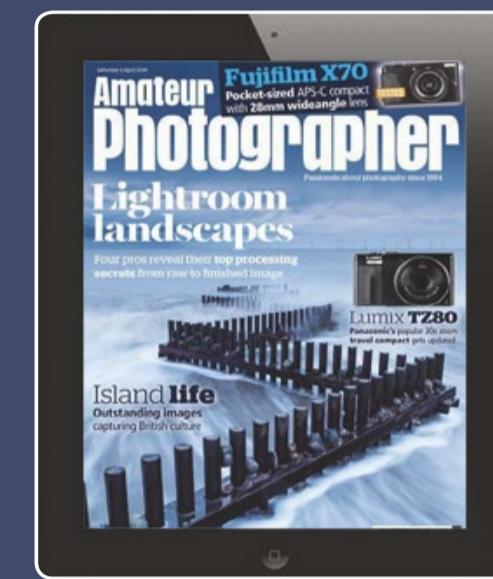
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Nikon D5

Professional wedding photographer **Ed Godden** puts the **Nikon D5** to the test to find out if it's a worthy stand-in substitute for his pair of D750 DSLRs

At a glance

- 20.8-million-pixel, FX-format CMOS sensor
- ISO 100-102,400 (expandable to ISO 50-3,280,000)
- 12fps burst (up to 14fps with mirror up)
- 153-point autofocus system with 3D tracking
- Dual XQD or CompactFlash (CF) slots
- 200 NEF (raw) buffer
- 4K video (30p/25p/24p)
- £5,199 (body only)

I have been a photographer for 20 years, 19 of them spent using Nikon equipment. A brief fling with Canon at the start of my career was quickly brought to an end when someone introduced me to a Nikon F90 film camera. A few heavier film cameras later and the digital world came calling. First, the Nikon D1, then the D100, D2, D200, D2Hs – and then I hit a wall. As a press and sports photographer, I found that using a bulky camera with a 300mm lens on a daily basis was killing my back. Today, I shoot weddings. These can take up to 14 hours. I'm constantly on my feet, forever lugging my kit around.

That's why, a few years ago, I started using the Nikon D600. Size and weight-wise, with a full-frame sensor and great image quality, this camera was perfect for

Timing is everything when you shoot a wedding. The D5's 12fps continuous burst was used to capture this spray of confetti



me. Upgrades to the D610 and D750 soon followed. I'm currently shooting all my weddings with two D750 bodies and a D610 body as a spare/back-up that always stays in the car on wedding days.

I love my Nikon D750 cameras, but recently they were subjected to the dreaded Nikon recall. Both required new shutter units. This was annoying, since I had been through this before when my D600 bodies were recalled for dust and oil-spot issues on their sensors. It made me wonder whether I shouldn't splash out on a D3 or D4 – and then I heard that the D5 was due to be launched. I decided to look into this beast of a camera.

Initial impressions

I was pretty shocked at the weight and size of the D5. Even without a lens, it felt heavier than my two

D750 bodies combined. With the 24-70mm f/2.8 lens attached, I slung the camera around my neck and, in an instant, thought there was no way I could shoot a 10-hour wedding with it. If you drop a D750 on your foot it may hurt a bit, but if you drop a D5 on your foot chances are you'll be off to hospital.

I'd clearly been spoiled by the light and compact D750 and the previous DSLRs I'd owned, but not being the type to rely on first impressions, I decided to explore it further by taking a few test photos of my brother's dog.

Setting up the camera was very easy and a similar experience to my D750. I loved the new touchscreen feature, which I found surprisingly responsive. In fact, I used it quite a bit during my few weeks with the camera. From sliding my finger across to review images, to



pinching the screen to zoom into an image, I loved this feature.

I knew the D5 wouldn't have the flip-out screen that features on the D750. After all, having paid £5,000 for a camera, you're going to require it to be as robust as possible, and something that extends and flips out won't please everyone. However, I can't think of a wedding that I've shot with my D750 where I've *not* used the flip-out screen. For low-down portrait shots, so I don't have to get down on my hands and knees, and high shots looking down on revellers at a party, it really does have its uses. The D750's clear live view and low-light focusing capabilities combine to make this a great little addition.

The first serious workout

My first proper shoot with the D5 was a wet and windy wedding in

Berkshire. It was a good weather test for the camera. I had to change lenses and try to keep the front of the lens bone dry, all while looking smart and respectable. I walked for a couple of minutes from the car to the reception venue with the camera slung over my shoulder. Yes, it got wet, but at no point did I think it would cause a problem. That's just how well constructed top-of-the-range cameras are these days. From the bride getting ready to the ceremony and portraits outside in the terrible weather, the D5 performed fantastically and didn't slip focus once.

For the past couple of years I've been experimenting with shooting on auto ISO. I love the freedom it gives me to concentrate on the things going on around me, rather than faffing around with dials and buttons at important moments.

The D5 dealt with the light, the dark, the artificial lighting and the natural light all the same, and with total ease.

If I could sum up my feelings about my first day spent using this

camera it would be 'consistent'. At no point during proceedings did I feel I was using a brand-new camera. This is a great feeling to have. I'm a firm believer that being a confident



Ed pairs the Nikon D5 with the Nikkor 24-70mm f/2.8 G AF-S ED lens

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► photographer makes you a better photographer. It's not just a case of having confidence in your own creative capabilities, but also having lots of confidence in the equipment you're using.

As well as being superbly impressed with the 24-70mm VR lens that came with the D5, I also tried out a few shots on my latest Nikon purchases: the Nikon 35mm f/1.4 and Nikon 58mm f/1.4 lenses. Talk about sharp. These lenses, combined with this camera, are a match made in heaven. There's a bit of fall-off on the edges when shooting wide open, but that's to be expected. In my opinion, it's this effect that gives these prime lenses their unique character.

For the speeches I boosted up to ISO 10,000 and beyond without worrying that my files were going to be too noisy. This is a camera that allows you to push raw files to the extreme. I also found the dynamic range to be as good as that on the D750. My 70-200mm lens, which I sometimes use for speeches, only opens as wide as f/4; hence shooting in dark venues, like the barn I was in, means it is

An example of where auto ISO was used. This approach to working lets me concentrate on getting the shot rather than faffing around with camera settings



essential to have a camera that is capable of shooting in low-light conditions with high ISO settings – unless you want to use flash, of course.

In the evening, I nearly always pop my SB-900 flashgun on and shoot some fun shutter-drag

images on the dance floor. This wedding was no different, and I was very happy with the shots I got as the band started their evening set. At times it was almost pitch-black on the dance floor, yet the D5 managed to lock on to people's faces easily with very little

light on them. By bursting a tiny bit of flash, setting a slow shutter speed and giving the camera a sideways swipe, I got lots of shutter-drag photos of people having fun.

I know that, like many other DSLRs, the D5 has

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The D5 puts in a strong dynamic range performance, with a decent amount of scope when it comes to pulling back detail from the shadows

► lots of different focusing capabilities and settings, but I'm old-school and still like to select my focus point for every shot. I can't really explain why I still shoot like this, rather than trying out 3D focusing, for example, but I think I've just used this technique for so long now that I simply don't want to change.

I got back home from the wedding just after midnight and downloaded all the files onto a hard drive, then onto a back-up hard drive, before heading to bed. Having never seen an XQD card before, let alone used one, I was impressed at how quickly 32GB of files were transferred onto my MacBook. By the way, I had already filled the 32GB card up twice, and downloaded during the day.

The following morning, I woke up and felt a click in my shoulder, a pain across my back, and soreness at the bottom of my back. It was the same pain I got as a sports photographer, and I hadn't felt it for a long time. Later that day I went for a six-mile run and I've never heard my shoulder click so much as it did then.

Pre-wedding shoot

A few days later, and I was back on the road. First stop, a pre-wedding shoot in Norfolk. I normally travel pretty light for these sessions, mainly because they can involve a lot of walking. Unlike a wedding, I actually have a lot of time to work with the couple on these shoots, and can experiment more. I always take two cameras,

'With the quicker focusing in the low light, together with the rapid frame bursts, it felt as though I was shooting a lot faster'

my 35mm and 58mm lenses, and a tilt-and-shift lens so I can experiment with a few different arty shots.

It was a gloriously sunny day and the D5 performed exceptionally in the harsh light. Shooting with the manual-focus tilt-and-shift lens is always hit and miss, so I tend to fire off a burst of frames, being safe in the knowledge that at least one of them will be pin sharp. With the extra frames per second the D5 gave me over the D750, I noticed a few more pin-sharp images than usual.

A trip to Durdle Door

A couple of days later I did another pre-wedding shoot at sunrise, this time at Durdle Door in Dorset. I left Nottingham at 11pm, drove through the night, got to Dorset at 4am, and managed to grab a 90-minute snooze in the car. I met the couple and we headed over the cliffs from Lulworth Cove to Durdle Door. It

turned out to be one of my best pre-wedding shoots in years. There was the lovely couple and a beautiful sunrise, of course, but even using the D5 seemed to make the shoot more interesting.

With the quicker focusing in the low light, together with the rapid frame bursts, it felt as though I was shooting a lot faster and moving on to different poses and ideas more quickly than usual. When I reviewed the images later that day, I struggled to find a single out-of-focus image. Even with the portraits I shot at f/1.4, the camera

nailed it every time – and I'm talking about shooting directly into the sun as it crept over the cliffs in the distance. The D5 was very responsive and consistent.

Meanwhile, we must have walked about three miles in total during the coastal pre-wedding shoot, and not once did the weight of the camera bother me. Maybe I was adjusting to the size of the D5.

I only started using the Fn button on my Nikon cameras a couple of years ago, and I always set it (the one near the lens) to activate spotmetering. With the extra ones on the D5, I think I would programme them to activate something useful and helpful on a wedding day or engagement shoot. I'm not sure what, but I bet if I'd had more time with the D5, I would have found more than just a few functions that I like to access quickly.

Conclusion

After spending a few weeks with the D5, I believe it fully justifies its £5,200 retail price. I shoot 30-40 weddings each year, not to mention a lot of pre-wedding and engagement shoots. I'm a

► stickler for good equipment that not only gives me confidence in my abilities but also helps me to avoid missing photographs on a couple's big day.

The D5's frame burst did seem unnecessary at first, but after shooting just one wedding I realised I need this quantity of images for the way I shoot. As a former press photographer, I can be guilty of firing off a lot of frames in one day. I'm not saying that my D750 isn't capable of capturing 'the moment' by having lesser frames per second capability, but I do know that picture sharpness in burst shots does suffer from time to time. Now this could be a lens issue, a light issue, or even a 'driver' error issue (me), but after using the D5 and shooting with it in a number of different situations, I have found it to be much more consistent in capturing sharp images *almost* all the time. As a professional photographer, you can't put a price on that.

I also think that because of its build quality, a D5 would probably last longer than my D750s. Therefore, spending the extra money on one might actually pay off in the long run, and I'd be more likely to get a better price for it were I to upgrade it in time.

I had vertical grips attached to my old D610 bodies, mainly because I like having the extra button to press for more comfortable shooting. However, you only have to look at my website to see that 99% of my images are horizontal. I only shoot vertical when I need to do a full-length shot of a bride in her dress, or if a portrait of the couple would benefit from an upright crop. As a result, when I got the much lighter D750 bodies, I decided against buying grips for them. For this reason, I think the D5 is too chunky and heavy for me to hold for a straight 12-hour shift. For a two-hour, pre-wedding shoot on the Dorset coast it's the perfect camera, but for a full-on day of wedding fun I think my back would be killing me the day after.

Who do I think the D5 would be perfect for? If you're a press or sports photographer, you'll love this camera. If you're a wedding photographer with bigger biceps than I have, the Nikon D5 could be the upgrade you've been waiting for. It certainly has more than enough megapixel punch for a wedding photographer. Just don't

An example of the accuracy of the D5's autofocus when shooting directly towards the light at f/4



'A few photographer friends have asked me how I'm getting on with the loud shutter on the D5. To be honest, it doesn't bother me'

expect to be shooting with two of them hanging from you all day. Trust me: one will be enough.

A few photographer friends have asked me how I'm getting on with the loud shutter on the D5. To be honest, it doesn't bother me. I don't find it that different from the D750. Last year, to try to avoid ruining the atmosphere at wedding ceremonies, I went through a phase of using the quiet setting on my D750. After a few weeks I came to the conclusion that the quiet setting had a more annoying sound than the normal shutter.

Will I be getting a D5 soon? Well, considering both of my

D750 bodies are returning from Nikon complete with brand-new shutters, probably not. However, after nearly a month with the D5 I will be acutely aware of how I get on with the D750 again. I'm pretty sure it won't be long before I miss some of the D5's features, for example, the constantly excellent focus tracking and, more impressively, the burst rate.

When it comes to equipment, I'm a firm believer in trying before you buy. The fact that I've tried this camera, and fallen in love with its features, image quality and consistently sharp images, means it's going to be hard for me to dismiss it from my wish list.

The D5's 180,000-pixel metering sensor reads scenes exceptionally well





Focal points

Be prepared to be amazed by the D5. For serious professionals, it simply doesn't get much better

Autofocus

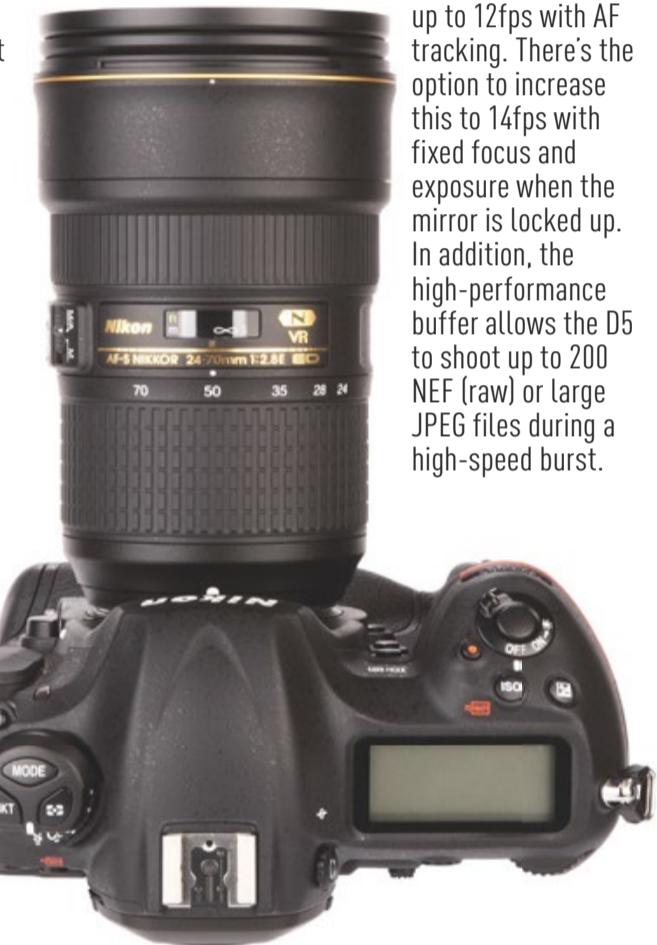
The D5 introduces a new Multi-CAM 20K autofocus module, the same as that used within the Nikon D500. It features a complex arrangement of 153 AF points, and 99 of these are the cross-type variety. All focus points are compatible with AF Nikkor lenses with an aperture of f/5.6 or faster, and the 15 central points work with an effective aperture of f/8.

Battery

This is 25% more efficient than before and is capable of rattling off 3,780 shots from a single charge.

Image processor

The EXPEED 5 image processor enables the D5 to shoot a continuous burst at up to 12fps with AF tracking. There's the option to increase this to 14fps with fixed focus and exposure when the mirror is locked up. In addition, the high-performance buffer allows the D5 to shoot up to 200 NEF (raw) or large JPEG files during a high-speed burst.

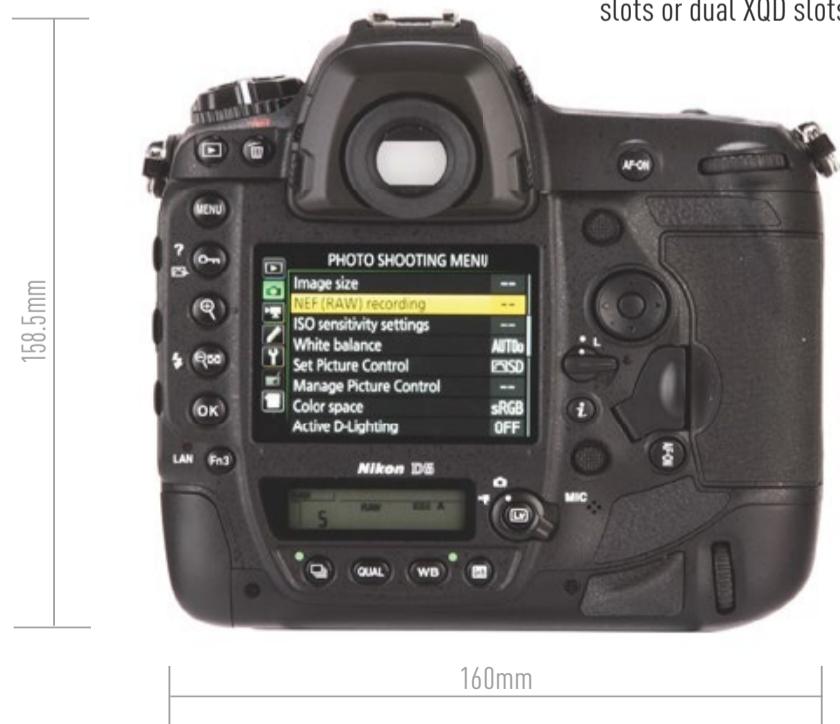


Weather sealing

Constructed from magnesium alloy with full weather sealing, the D5 offers the same built-like-a-tank feel in the hand we're used to from Nikon's flagship DSLRs.

Memory cards

Pros have the choice of buying the D5 with dual CompactFlash card slots or dual XQD slots.



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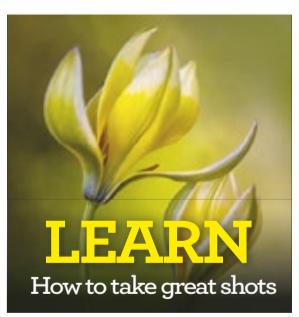
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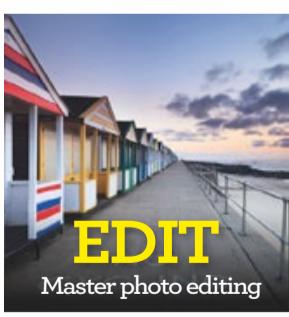


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Analog Efex Pro 2 can recreate practically any film look of any vintage. If you don't like the presets, you can make your own

Google Nik Collection

Rod Lawton tests the Google Nik Collection, a suite of premium image-editing plug-ins that has just been made free to download and use

At a glance

- Set of 7 image-processing plug-ins
- Works with Adobe Photoshop and Lightroom or Apple Aperture
- Free for Mac and PC. Visit www.google.com/nikcollection
- Requires Photoshop CS4-CC 2015 (CS5 required for HDR Efex Pro 2 on Mac), Photoshop Elements 9-13 (HDR Efex Pro 2 not compatible with Elements), Lightroom 3-CC, Aperture 3.1
- For Windows Vista, 7 or 8, Mac OS X 10.7.5-10.10

The Google Nik Collection contains some of the most highly regarded image-editing plug-ins for Photoshop, Elements, Lightroom and Aperture on the market. The plug-ins were originally developed by Nik Software, and when Google bought the company in 2012 it promptly rolled them into the Google Nik Collection with a retail price of £95 – a substantial reduction on the prices charged by Nik.

Now Google has slashed the price to zero. Some see this as a warning that the software is soon to be discontinued. Whatever happens, this looks like an unmissable opportunity to download some truly great plug-ins at no cost.

There are no strings: these are the fully functioning, unlimited products that once commanded a hefty price tag, even in Google's

hands. So, what do these individual plug-ins do, and are they all useful?

Analog Efex Pro 2

Analog Efex Pro 2 is the only plug-in here that was produced by the Google team – all the rest were inherited from Nik Software. Even so, it is one of the highlights of the collection. Analog Efex Pro is designed to replicate the look of old films and darkroom techniques by adding grain, fade, borders, light leaks, toning,

cross-processing effects and more.

The presets are organised into categories that give some indication of its scope. They include Classic Camera, Black & White, Colour Cast, Motion, Wet Plate, Subtle Bokeh, Double Exposure, Toy Camera, Vintage Camera and Multi-lens. It doesn't just replicate lofty, arcane processes from the past, but includes novelty cameras, cheap lenses and lo-fi accessories.

It also has 'Build a camera',



In Analog Efex Pro 2, you can create your own 'camera' using a wide and powerful set of retro tools



Analog Efex Pro 2's Double Exposure tool lets you adjust the appearance, size and position of the effect

where you can construct and save your own effects using 14 tools including Basic Adjustments, Levels and Curves, Bokeh, Lens Distortion, and Dirt and Scratches. Each tool has its own adjustments and options. It doesn't take long to figure out that Analog Efex Pro 2 is more than just a collection of retro effects – it's a deep and powerful creative tool that can achieve practically any 'look' you can imagine.

Color Efex Pro 4

On the surface, Color Efex Pro 4 looks like little more than a large

collection of filter effects, some more useful than others. However, each one can be customised and controlled, as well as 'stacked' and saved as 'recipes'. This is where Color Efex Pro 4 reveals its true depth and power. The longer you spend with this plug-in, the more you're left feeling you've only just scratched the surface.

The 55 different filters vary in usefulness. You may never use the burnt landscape look of Indian Summer, the false colours of the Ink filter or the soft-focus Duplex effect. Some, though, are near-indispensable,

such as Graduated Filters, Contrast Colour Range (which is terrific for enhancing colour in landscapes), Detail Extractor and Tonal Contrast.

Each filter has its own adjustment parameters, and they all use Nik's control-point technology for localised adjustments. You click to add a control point and it adds its own mask, based on the colour values where you clicked, operating over an adjustable radius. Initially this feels vague, but it proves to be a quick and intuitive way to make localised enhancements.

HDR Efex Pro 2

Like other HDR tools, HDR Efex Pro 2 can be used on either single images or HDR exposure sets, which it can merge with automatic alignment, ghost reduction and chromatic aberration removal. Its strength is that it makes instant HDR effects relatively easy.

It still wraps it up in a bit too much jargon, though, some of it specific to this particular software. For example, it's not obvious what the Depth, Detail and Drama settings are likely to do, so you have to use a good deal of trial and error to find out.

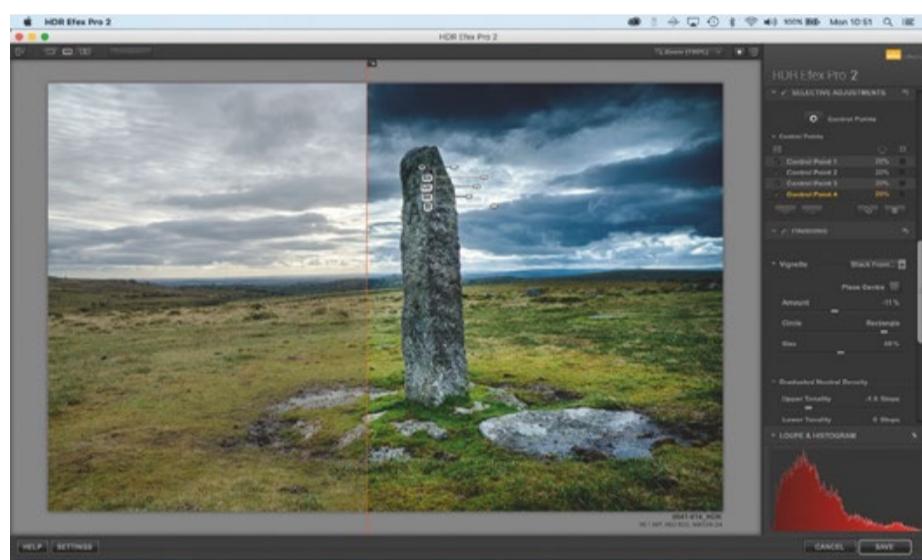
However, it's not hard to find an

HDR look you like with HDR Efex Pro 2, and it deserves proper credit for this, given that many rival HDR tools are complex and difficult to use.

Viveza 2

Viveza 2 offers the equivalent of black & white dodge and burn for colour photos. It uses Nik Software's control-point technology to both mask and adjust areas of the image in a single operation. There are no preset effects at all; it's simply a vehicle for a more detailed version of the suite's control point technology.

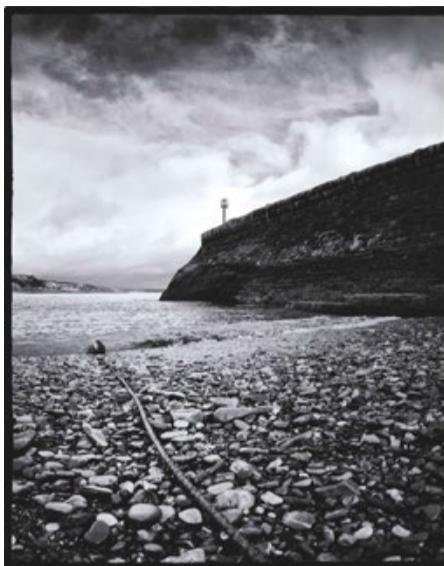
Arguably, there's nothing here that you couldn't do with layers and masks in Photoshop, but Viveza 2 does encourage you to visualise and build your enhancements in perhaps a more natural way. Individually, control points can look like a somewhat crude and imprecise way of selecting and adjusting areas of a picture; however when they're used in 'groups' and, particularly, when you use two 'competing' control points close together, they actually produce very precise and natural-looking tonal transitions around object edges.



HDR Efex Pro 2's preset effects can look a little overcooked, but its manual tools allow much more natural-looking results



HDR Efex Pro 2 quickly generates HDR images from bracketed exposure sets, but needs some skill and effort



Silver Efex Pro 2 can bring amazing depth and richness to black & white images – it's like rediscovering the darkroom!

Silver Efex Pro 2

This is a powerful black & white conversion tool that simulates the appearance of classic film emulsions and darkroom printing techniques with real depth and richness. When you've tried Silver Efex Pro 2 for black & white, it's very difficult to go back to anything else.

There is a big selection of ready-to-go presets, backed up by comprehensive and powerful manual adjustments. These tools go far beyond regular black & white controls. There is a Brightness slider, for example, but below that are subsidiary sliders for Highlights, Midtones and Dynamic Brightness, which applies an adaptive adjustment to produce a low-key or high-key effect, while preserving black & white points and full contrast.

This depth carries on through the toolset. You can add definition and 'punch' with a Structure slider, apply black & white 'contrast' filters by clicking a button or adjusting the hue and strength precisely, and simulate a wide

range of traditional black & white films with optional control over the spectral response, grain (and grain characteristics) and tone curve.

Dfine 2 and Sharpener Pro 3

These two plug-ins stand apart from the others because they're designed for routine image corrections and enhancements, rather than creative effects.

Dfine 2 is a noise-reduction tool that uses a two-step Measure and Reduce process. You can use automatic noise analysis or choose areas for analysis manually. Its default noise-reduction settings can produce some rather artificial-looking image smoothing and a bit of loss of fine detail, but you can make manual adjustments to Contrast noise (luminance noise) and Colour noise, and use control points to add, remove or reduce noise reduction in specific areas.

Sharpener Pro 3, meanwhile, takes a scientific approach to sharpening, separating capture



With its sophisticated tonal controls, film simulations and localised control points, Silver Efex Pro 2 is surely in a class of its own

sharpening (overcoming camera/lens softness) from output sharpening (preparing images for different print/display devices).

The RAW Presharpener is good at sharpening the slight softness you see with all digital camera images at a pixel level, but it doesn't have the Radius, Amount and Threshold sliders of a regular Unsharp Mask tool, so it's no good for trying to disguise more serious blur caused by focus errors or camera shake. You can, however, use control points to control the sharpening effect in specific areas.

The Output Sharpener matches the sharpening to the size of the image, and the display or medium it will be displayed on. This is important because the sharpening settings needed for display on a computer monitor are very different from those needed for an A4 print, and different again from a billboard poster. You then have sliders for Output Sharpening Strength, Structure, Local Contrast and Focus.

It's powerful in its way, but also feels too specialised for the average photographer, as well as somewhat dated.



Our verdict

THE GOOGLE Nik Collection includes some rich, complex and powerful plug-ins, but some are a lot more useful than others.

Dfine's noise reduction looks dated and crude compared with the tools built into programs such as Lightroom and Photoshop. Also, while the Sharpener Pro plug-ins usefully distinguish between capture and output sharpening, again they seem to add little to what you can already do.

However, Analog Efex Pro 2 is extraordinary in the range of effects it offers and the way these can be combined. Color Efex Pro has so much depth and control, you may never get to the bottom of what it can do. Silver Efex Pro is a superb monochrome tool that could reignite any photographer's passion for black & white.

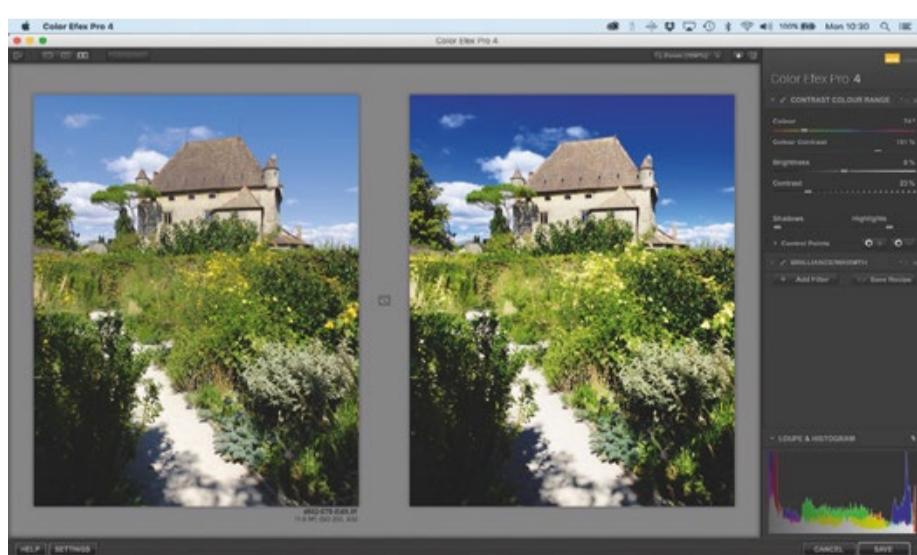
Of the rest, HDR Efex Pro 2 is a versatile and effective HDR plug-in with some good presets but a jargon all its own. Viveza 2 has

perhaps outlived its usefulness since the other plug-ins mostly have the same powerful control point technology that's Viveza's principal asset.

In reality, Analog Efex Pro 2, Color Efex Pro 4 and Silver Efex Pro 2 are so good they easily carry the weaker plug-ins. The Google Nik Collection is worth installing for these alone.

There are nagging concerns, though. These plug-ins are mostly several years old now and future updates appear unlikely. You have to wonder how long it will be before Google drops them, just as it did with the excellent desktop version of Snapseed.

Plug-ins of this quality don't come along often and these may not be around forever, so make the most of them now.



The Contrast Color Range filter in Color Efex Pro 4 is terrific for 'polarising' blue skies and intensifying colours



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How to find ISO 3,200

Q In your review of the Canon EOS 5D as a second-hand camera (AP 23 April), you state that the ISO can be extended to 3,200. I have owned an EOS 5D for years, but never found out how to extend the ISO beyond 1,600. How is this achieved? The camera has given me good service, and I cannot understand why anyone would want anything more modern. What's the point in bigger and bigger file sizes, when 12MP will do very nicely? **Andrew Redding**

A Here's how you enable extended ISO settings on the EOS 5D. Press Menu, scroll down to Custom Functions, press Set to enter. Then select Function 08 (ISO Expansion), press Set, and change it to 1:On. Now, when pressing the ISO button, you'll be able to access two new settings: H, which is ISO 3,200, and L, which is ISO 50. ISO 3,200 is distinctly noisy – much more so than what we'd consider acceptable from a full-frame camera these days. ISO 50 will result in highlights that clip to white earlier.

I appreciate your point about file sizes. Despite its relatively lowly 12.8-million-pixel resolution, I've made very nice prints of up to 20x30in using the EOS 5D. But time moves on and the newer models are much better cameras in every regard; the EOS 5D Mark III has much better high ISO performance, a

vastly better AF system, tougher body, much quieter shutter, and modern features such as live view and video recording. These are all good reasons to update. But if none of these is important to you, then the EOS 5D is still a perfectly capable camera despite its age. **Andy Westlake**

Focal-length rule

Q There's a common rule for the slowest shutter speed you can use to handhold a lens being about 1/focal length (so 1/50sec for a 50mm lens, 1/125sec for a 135mm lens and so on). I always thought I was quite good at holding a camera steady, but I've been looking critically at pictures taken on my Canon EOS 70D and found it doesn't seem to work any more. Indeed, with my 50mm lens, I usually have to shoot at closer to 1/125sec for really sharp pictures. Was the rule wrong, or am I now getting older and shakier? **Paul Templeton**

A There are a couple of factors at play here. When using cameras that don't have full-frame sensors, the rule of thumb has to change, and you need to use the *equivalent* focal length of the lens rather than the *actual* focal length. In practice, this means limiting speeds of 1/90sec for a 50mm lens, and 1/250sec for a 135mm.

However, there are further complications. First, if you want a picture that's completely sharp when viewing it on-screen at the pixel level, you'll probably need to shoot at faster speeds, as you're looking at them in more detail than we did with film. Second, because telephoto lenses are rather larger and heavier, and therefore less easy to handhold, you'll probably need to use even faster speeds to get really sharp pictures. Overall, this goes some way to explaining your personal observations. **Andy Westlake**



Extended settings of ISO 50 and 3,200 are available on the EOS 5D

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Digital medium format has never been mainstream, and has its limitations

Digital back for medium format

Q I'd like to return to medium-format film photography, but also have the ability to shoot digital. Can you suggest a second-hand camera that can take both a film and digital back? Also, can you suggest a digital back that can produce a decent 15x15in print – I don't need a monster like the Phase One, which featured in AP 9 April. **J W Bryan**

A It's possible to get digital backs for Hasselblad, Mamiya 645AF, or Contax 645AF cameras at least. As for making a decent 15x15in print, if we work on the principle of printing at a resolution of 300 pixels per inch to ensure critical sharpness, any back of 27MP or better should do fine, taking into account the crop from a 4:3 image. At a slightly less stringent 240ppi, 18MP should be sufficient (and you'd probably only see any difference when looking at prints closely).

However, it's questionable whether using digital medium format is a good idea. It's never been mainstream, so backs are relatively difficult to find on the used market. You're likely to pay a minimum of £1,500 for one in good condition from a dealer, and probably more. You can get a used 20-24MP full-frame CSC or DSLR for significantly less. Pair it with a decent lens, and you'll still be able to make very nice 15x15in prints.

Medium-format backs also overwhelmingly use CCDs, so have poor high ISO performance. This means that they're not especially versatile – no handheld low-light shooting, despite the large sensors. Most medium-format sensors also have a significant field-of-view crop compared to 645 film, similar to APS-C vs full-frame SLRs and with a comparable impact on how your lenses behave. However, unlike for APS-C, there are no wideangle lenses specifically designed for the crop sensors. Of course, there's still a certain amount to be said for using medium-format film. But when it comes to digital, it just doesn't look very practical, I'm afraid. **Andy Westlake**

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Technical Support

My life in cameras

Architectural photographer Quintin Lake discusses the cameras that have helped him throughout his career

Quintin Lake



© JOHNNY FENN

Quintin is currently working on 'The Perimeter', a photography project based on him walking 10,000km around the coast of Britain, in sections. He expects the journey will take him around five years. You can view Quintin's progress at www.theperimeter.uk. Explore his architectural photography at www.quintinlake.com.

1989 Praktica BC1

After pestering my parents incessantly, they bought me this second-hand camera. I used it for my GCSE and A-level art projects. I only shot black & white film, which I learned to process and print in the darkroom. I loved going into that magic room with its red light and seeing the image



gently emerge in chemicals. I recently looked back at a few prints from this time and all my images were dreadful clichés!

1994 Canon EOS-1

When I started to make money from photography, I purchased my first professional body and lens second-hand, which I used with Fujifilm Velvia transparency film. I still remember its all-metal build quality fondly. It must have represented one of the most evolved

SLR film designs; like the last Sony Walkman before digital took over.

It had the most beautiful shutter release sound of any camera I have used.



1989
1994

2002
2003

2013



2013 Canon EOS 6D

I've never understood why the EOS 6D doesn't get more praise. It does so much brilliantly in a relatively small ergonomic package. I use it primarily with a 17mm and 24mm tilt-shift lens for architectural work, and 24-70mm and 70-300mm f/4L zooms for travel. Its only quirk is that the GPS

drains the battery even when the camera is switched off. One day, I may be tempted by the 5Ds, but for the time being this camera gives me everything I need.



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Professor Newman on...

Attack of the hacks

The manufacturers may not like them, but a well-chosen hack can add functionality to your camera

One of the interesting things to have emerged in recent years is the phenomenon of the camera 'hack'. First, it is important to determine its meaning. From the 1960s, hacking was the term used to describe what talented computer programmers could do – they could hack out code. Nowadays, it has gone on to mean any illicit programming activity, no matter how small, from compromising security on computers to making devices do things that the manufacturer did not intend. It is this latter use of the term that is relevant in this week's column.

The first widespread camera hack was the 'Canon Hack Development Kit' (CHDK, visit <http://chdk.wikia.com/wiki/CHDK>), which started back in 2009. This exploited the mechanism that Canon provided for users to load new firmware onto their cameras. By examining the data in the

firmware download, hackers could discover the type of computer chips that the cameras were based on, and from the data sheets for the computers they could identify much of the way in which the camera worked. Then they started writing their own software for the camera, adding new functions that they wanted in their cameras. They gave raw file and video capability to cameras that didn't have it, remote-control facilities and the ability to control the camera via scripts (small pieces of high-level software).

From CHDK came 'Magic Lantern' (www.magiclantern.fm). This was directed specifically at motion picture usage (I differentiate from 'video' intentionally), adding to Canon camera facilities that would be useful to filmmakers, moving them closer to professional cinema cameras.

Video has been a potent driver for camera hacking. A well-known

camera hack is Vitaliy Kiselev's 'Ptool' (www.personal-view.com/faqs/ptool/ptool-faq). Ptool is a piece of software that can modify Panasonic firmware images, allowing new facilities to be added to the firmware. Rather than a complete package of enhancements, such as those found with CHDK or Magic Lantern, Ptool is used to add selected functions to the firmware, and there are a number of specific packages available with it. One of its most popular applications has been to increase the video data rate with the GH-series cameras, providing better video quality than that which Panasonic originally provided. Initially, Panasonic tried to stop the use of Ptool, until it became clear that its use was increasing the firm's sales.

Vitaliy Kiselev was also behind the Nikon Hack (<https://nikonhacker.com>) – unsurprisingly structured in a similar manner to Ptool and called 'Nikon Patch'. The Nikon Hack was very much video-based, trying to relieve some of the specification weaknesses that Nikon cameras had with respect to video.

There's one thing worth noting about all the various hacks mentioned here: they will void your camera's guarantee, so, if they fail, you are on your own. Manufacturers do not generally approve of them, and recently Canon has taken measures to prevent Magic Lantern from functioning on some of its cameras. To me, this seems strange, because the new capability enhances sales. I would think that a more measured approach would be to open up the camera's application programming interface and enable a market in certified and quality-controlled camera apps, similar to that with mobile phones.

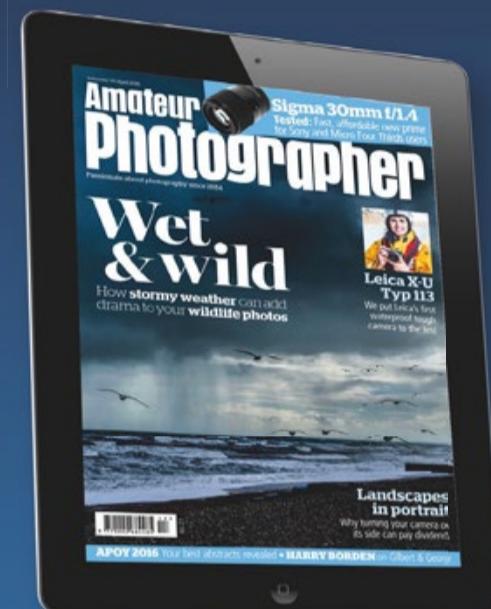
'Nowadays, hacking means any illicit programming activity, however small'



All these cameras can be significantly enhanced with camera firmware hacks – but it voids the guarantee

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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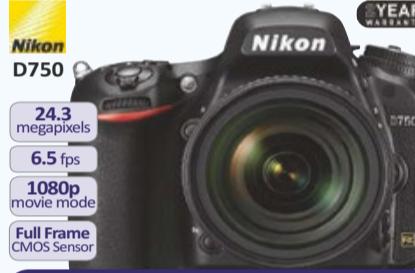
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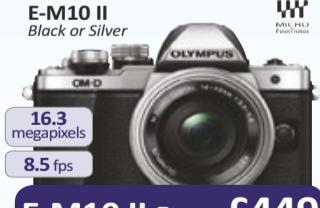
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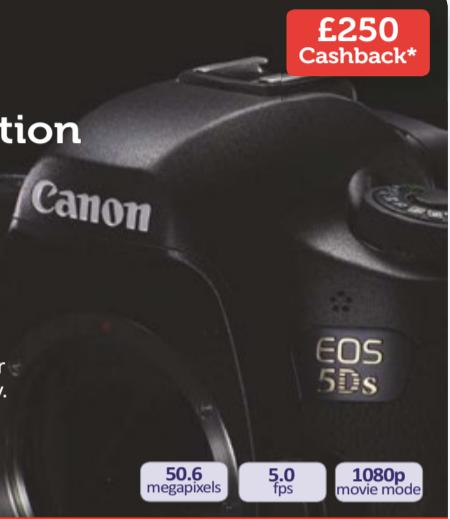
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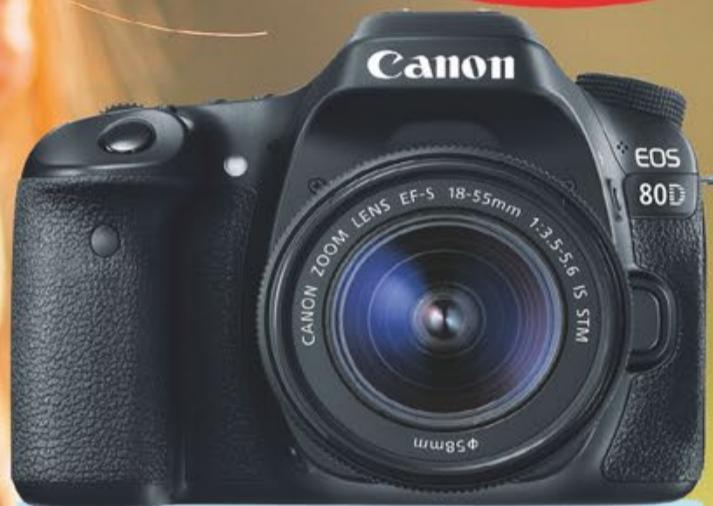
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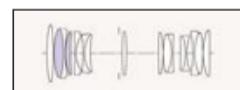
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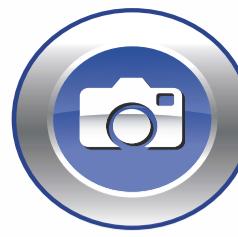
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5 FPS

3.2"



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PENTAX

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4K MEGA PIXELS

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3.2"



1080p



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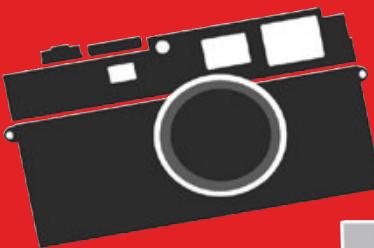
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	1.4x Mutar Converter	SONY NEX 3 + 18-55mm	
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	140mm F2.8 Sonnar	SONY NEX 3 + 18-55mm	
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	350mm F4 Tele Apo Tessar	SONY NEX 3 + 18-55mm	
16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	1.4x Mutar Converter	SONY NEX 3 + 18-55mm	
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	120mm F4 Apo Macro	SONY NEX 3 + 18-55mm	
16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	140mm F2.8 Sonnar	SONY NEX 3 + 18-55mm	
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	1.4x Mutar Converter	SONY NEX 3 + 18-55mm	
16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	Contax G	SONY NEX 3 + 18-55mm	
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16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	210mm F4 Sonnar	SONY NEX 3 + 18-55mm	
16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	350mm F4 Tele Apo Tessar	SONY NEX 3 + 18-55mm	
16-50mm F2.8 ATX Pro DX Tokina	E+ / E++ £149	1.4x Mutar Converter	SONY NEX 3 + 18-55mm	
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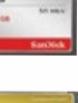
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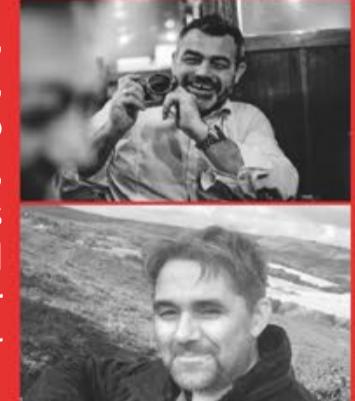
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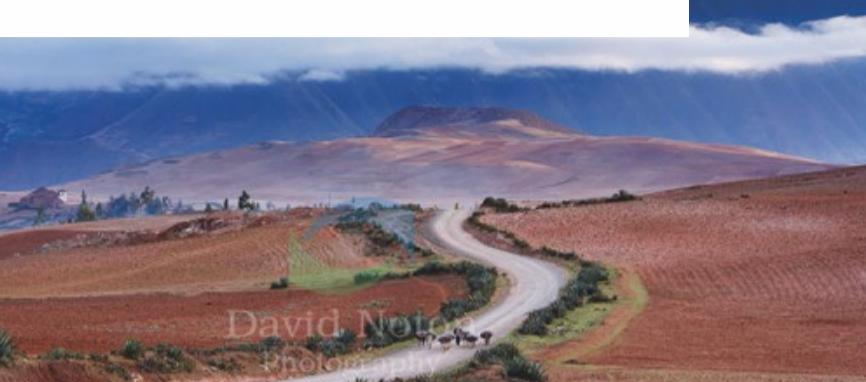
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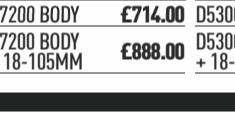
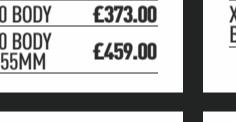

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10-24mm F4 R XF £679.00
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Final Analysis

Roger Hicks considers...

Tawergha, Libya, 30 January 2012, by Lorenzo Meloni



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'Only as I tried to analyse this picture did I begin to understand precisely why I had chosen it'

With its fires and wrecked car, it could be almost any current war zone. The palm trees suggest North Africa or the Middle East, but that doesn't narrow it down much. In fact it's Tawergha in Libya. The town's inhabitants were accused of supporting Colonel Gaddafi. The houses have been set on fire so their occupants cannot easily move back in.

On 13 December 1862, at the Battle of Fredericksburg, General Robert E Lee said, 'It is well that war is so terrible, otherwise we should grow too fond of it.' I have never quite understood what he meant in a military sense, but from a visual perspective I have come

to appreciate war in a much better way.

I feel guilty about it: how dare I find beauty in war, death and destruction? Of course, I could blame the photographer for taking the picture in the first place, but I wouldn't be honest if I did. This picture is beautiful, as well as horrifying.

Perhaps the appeal of war photography is that it often provides opportunities that do not exist in any other field. There is not only the terrible beauty (as Yeats expressed it in *Easter, 1916*), but also an extraordinary mixture of freedom and restraint. The rule of law is weak or suspended entirely, so that what you can get away with depends upon the people on the spot;

your ability to get on with them; your own intelligence; cunning and foolhardiness; and, of course, pure luck. On top of all this, you need to be a very good photographer.

Fires of Hell

Only as I tried to analyse this picture did I begin to understand precisely why I had chosen it. This is often how I work. I pick the picture first, in order to force myself to think (and write) about it later.

This picture is pretty much one of darkness surrounded by light. Without the white car (cover it up with your hand) it is not as powerful. In the heart of the darkness, two fires burn. They are the fires of Hell.

There's more to the picture

than this, of course. Usually, slanting shafts of sunlight through clouds or mist have very positive associations. It's sometimes known as 'Hand of God light' or 'Jesus light' because it was once so popular in Victorian devotional art. Here, those associations are utterly subverted: it is not mist but smoke. Then, on the left, there is a sunlit street. Sunlight, with its connotations of happiness and relaxation, is, literally, just around the corner.

All this symbolism: darkness surrounded by light, the fires of Hell, Jesus light, sunshine around the corner... I doubt Meloni considered any of them, but I would be surprised if they were not present in his subconscious.

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